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PINDAR:

THE OLYMPIAN AND PYTHIAN ODES.

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PINDAR:

[Works]

THE OLYMPIAN AND PYTHIAN ODES,

WITH NOTES EXPLANATORY AND CRITICAL,

INTRODUCTIONS, AND INTRODUCTORY ESSAYS,

BY

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[Vol. 1]

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PREFACE.

In preparing this Edition of the Olympian and Pythian Odes I have had two objects in view: namely, to provide sufficient help for students who find Pindar a very difficult subject, and also to contribute to the criticism and interpretation of the author.

I have not often made special acknowledgments of indebtedness in my notes, and therefore here express in general terms my deep obligations to previous editors, especially to C. I. Tycho Mommsen, Böckh, Dissen (Schneidewin's Edition), and to Dr Donaldson, also to Professors Paley and Colvin. I have also to thank Mr B. Benham, B.A., late Scholar of Corpus Christi, for very valuable assistance in revision and many important suggestions. The extremely careful co-operation of the Press readers, &c., demands grateful mention.

In transliterating Greek words into English I have tried to approximate to what I conclude will be the method of the future; but I have not marked the quantity of long *i* and *u* nor of capitals, and seldom of final syllables. Besides these sacrifices of principle to convenience, I have not marked the quantities of abbreviated names, and have made sundry concessions to custom with respect to familiar names.

That I have substituted the etymologies of a newer school for many of those given by Dr Donaldson should be taken as a mark of respect paid to the weight of his authority. On such points I have often referred to Curtius, i.e., to *Grundzüge der griechischen Etymologie von George Curtius*, Third Ed., Leipzig, 1869.

The grammatical references are to *Syntax of the Moods and Tenses of the Greek Verb*, by Prof. W. W. Goodwin, Sixth Ed., London, 1875; and to *Syntax of the Greek Language*, by Dr J. N. Madvig, Edited by T. Kerchever Arnold, Sec. Ed., 1873.

In the occasional translations I have only aimed at reproducing the exact idea of the Greek, not at putting Pindar's sentiments into the most elegant and poetic English prose at my command; as I conceive that the office of interpreter cannot well be thoroughly combined with that of a tasteful translator.

The introduction to and analyses of the several odes are intended to give as clear a view as possible of the design of each poem and the relations of the several parts to each other and the whole. In some instances my explanations are new.

As few take interest in the metre, I have, to save space, placed the metrical schemes all together after the introductory remarks on Pindar's metres.

In executing a most laborious and responsible task I have been animated by the hope of promoting the sympathetic study of a favourite author.

C. A. M. FENNELL.

ΠΙΝΔΑΡΟΥ ΓΕΝΟΣ

διορθωθὲν παρὰ τοῦ σοφωτάτου κυροῦ Θωμᾶ τοῦ Μαγίστρου.

Ex Aldina et Romana.

ΠΙΝΔΑΡΟΣ τὸ μὲν γένος Θηβαῖος, υἱὸς Δαϊφάντου κατὰ τοὺς ἀληθεστέρους· οἱ δὲ Σκοπελίνου φασίν. οἱ δὲ λέγουσι τὸν αὐτὸν Δαΐφαντον καὶ Σκοπελῖνον· οἱ δὲ Παγωνίδου καὶ Μυρτοῦς, ἀπὸ κώμης Κυνοσκεφαλῶν. ἡ δὲ Μυρτὼ ἐγαμήθη Σκοπελίνῳ τῷ αὐλητῇ, ὃς τὴν αὐλητικὴν διδάσκων τὸν Πίνδαρον, ἐπεὶ εἶδε μείζονος ἕξεως ὄντα, παρέδωκε Λάσῳ τῷ Ἑρμιονεῖ μελοποιῷ, παρ' ᾧ τὴν λυρικὴν ἐπαιδεύθη. γέγονε δὲ κατὰ τοὺς χρόνους Αἰσχύλου, καὶ συγγεγένηται αὐτῷ, καὶ τέθνηκεν ὅτε καὶ τὰ Περσικὰ* ἤκμαζεν. ἔσχε δὲ θυγατέρας δύο, Πολύμητιν καὶ Πρωτομάχην. κατῴκει δὲ τὰς Θήβας, πλησίον τοῦ ἱεροῦ τῆς μητρὸς τῶν θεῶν Ῥέας τὴν οἰκίαν ἔχων. ἐτίμα δὲ τὴν θεὸν σφόδρα ὢν εὐσεβέστατος, καὶ τὸν Πᾶνα, καὶ τὸν Ἀπόλλωνα, εἰς ὃν καὶ πλεῖστα γέγραφε. νεώτερος δὲ ἦν Σιμωνίδου, πρεσβύτερος δὲ Βακχυλίδου. κατὰ δὲ τὴν Ξέρξου κατάβασιν ἤκμαζε τὴν ἡλικίαν. ἐτιμήθη δὲ σφόδρα ὑπὸ πάντων τῶν Ἑλλήνων διὰ τὸ ὑπὸ τοῦ Ἀπόλλωνος οὕτω φιλεῖσθαι, ὡς καὶ μερίδα τῶν προσφερομένων τῷ θεῷ λαμβάνειν, καὶ τὸν ἱερέα βοᾶν ἐν ταῖς θυσίαις Πίνδαρον ἐπὶ τὸ δεῖπνον τοῦ θεοῦ. λόγος καὶ τὸν Πᾶνα ὀρχήσασθαί ποτε τὸν αὐτοῦ παιᾶνα καὶ χαίρειν ᾄδοντα τοῦτον ἀεὶ ἐν τοῖς ὄρεσι. φασὶ δὲ καὶ ὅτι ποτὲ Λακεδαιμόνιοι Βοιωτοὺς ἐμπρήσαντες καὶ Θήβας, ἀπέσχοντο μόνης τῆς οἰκίας αὐτοῦ, θεασάμενοι ἐπιγεγραμμένον τόνδε τὸν στίχον· "Πινδάρου τοῦ μουσοποιοῦ τὰν στέγαν μὴ

* Scribendum est fortasse τὰ Περικλέους.

καίετε." ὅπερ καὶ Ἀλέξανδρον μετὰ ταῦτά φασι πεποιηκέναι. καὶ γὰρ οὗτος ἐμπρήσας τὰς Θήβας μόνης τῆς ἐκείνου οἰκίας ἐφείσατο. ἐχθρῶς δὲ διακειμένων τῶν Ἀθηναίων πρὸς τοὺς Θηβαίους, ἐπεὶ εἶπεν ἐν τοῖς ποιήμασιν, "Ὦ ταλαίπωροι Θῆβαι," καὶ, "Μεγαλοπόλιες Ἀθᾶναι," ἐζημίωσαν αὐτὸν χρήμασιν οἱ Θηβαῖοι, ἅπερ ὑπὲρ ἐκείνου ἔτισαν Ἀθηναῖοι. γέγραπται δὲ αὐτῷ ἑπτακαίδεκα βιβλία, ὧν τέσσαρα ἡ λεγομένη Περίοδος, Ὀλυμπιονῖκαι, Πυθιονῖκαι, Νεμεονῖκαι, Ἰσθμιονῖκαι.

* * * * * * *

Τέθνηκε δὲ ὁ Πίνδαρος ἓξ καὶ ἑξήκοντα ἐτῶν γεγονὼς [ἢ ὥς τινες ὀγδοήκοντα] ἐπὶ Ἀβίωνος ἄρχοντος κατὰ ἕκτην καὶ ὀγδοηκοστὴν Ὀλυμπιάδα. ἀκροατὴς δὲ γέγονε Σιμωνίδου. ὁ δὲ ἐπινίκιος οὗ ἡ ἀρχή, "Ἄριστον μὲν ὕδωρ," προτέτακται ὑπὸ Ἀριστοφάνους τοῦ συντάξαντος τὰ Πινδαρικὰ διὰ τὸ περιέχειν τοῦ ἀγῶνος ἐγκώμιον καὶ τὰ περὶ τοῦ Πέλοπος, ὃς πρῶτος ἐν Ἤλιδι ἠγωνίσατο. γέγραπται δὲ Ἱέρωνι βασιλεῖ Συρακουσίων· αἱ δὲ Συράκουσαι πόλις τῆς Σικελίας· ὃς καὶ κτίστης Αἴτνης ἐγένετο πόλεως, ἀπὸ τοῦ ὄρους αὐτὴν οὕτως ὀνομάσας. ἀποστείλας γὰρ οὗτος ἵππους εἰς Ὀλυμπίαν ἐνίκησε κέλητι.

Καὶ ἄλλως ἐκ τῶν Σουΐδα.

Indidem.

Πίνδαρος Θηβαῖος, Σκοπελίνου υἱὸς, κατὰ δέ τινας Δαϊφάντου, ὃ καὶ μᾶλλον ἀληθές. ὁ γὰρ Σκοπελίνου ἐστὶν ἀφανέστερος καὶ προγενὴς Πινδάρου. τινὲς δὲ καὶ Παγωνίδου ἱστόρησαν αὐτόν. μαθητὴς δὲ Μυρτίδος γυναικὸς, γεγονὼς κατὰ τὴν ξε' Ὀλυμπιάδα, κατὰ τὴν Ξέρξου στρατείαν ὢν ἐτῶν μ'. καὶ ἀδελφὸς μὲν ἦν αὐτῷ ὄνομα Ἐρωτίων, καὶ υἱὸς Δαΐφαντος, θυγατέρες δὲ Εὔμητις καὶ Πρωτομάχη. συνέβη δὲ αὐτῷ τὸν βίον τελευτῆσαι κατ' εὐχάς. αἰτήσαντι γὰρ τὸ κάλλιστον αὐτῷ δοθῆναι τῶν ἐν τῷ βίῳ, ἀθρόον αὐτὸν ἀποθανεῖν ἐν θεάτρῳ ἀνακεκλιμένον εἰς τὰ τοῦ ἐρωμένου αὐτοῦ Θεοξένου γόνατα, ἐτῶν νέ. ἔγραψε δ' ἐν βιβλίοις ιζ' Δωρίδι δια-

λέκτῳ ταῦτα· Ὀλυμπιονίκας, Πυθιονίκας, Νεμεονίκας, Ἰσθμιονίκας, Προσόδια, Παρθένια, Ἐνθρονισμοὺς, Βακχικὰ, Δαφνηφορικὰ, Παιᾶνας, Ὑπορχήματα, Ὕμνους, Διθυράμβους, Σκολιὰ, Ἐγκώμια, Θρήνους, Δράματα τραγικὰ ιζ', Ἐπιγράμματα ἐπικὰ, καὶ καταλογάδην Παραινέσεις τοῖς Ἕλλησι καὶ ἄλλα πλεῖστα. Καὶ ἕτερος Πίνδαρος Σκοπελίνου Θηβαῖος, καὶ αὐτὸς λυρικὸς, ἀνεψιὸς τοῦ προτέρου.

Τὰς Θήβας τὴν πόλιν Ἀλέξανδρόν φασιν εἰς ἔδαφος κατασκάψαι, καὶ πλὴν ἱερέων τε καὶ ἱερειῶν τοὺς ἄλλους ἀνδραποδίσαι. καὶ τὴν Πινδάρου δὲ τοῦ ποιητοῦ οἰκίαν καὶ τοὺς ἐκγόνους τοῦ Πινδάρου, φησὶν Ἀρριανὸς ὁ ἱστορικὸς ἐν τῇ πρώτῃ διαβάσει Ἀλεξάνδρου, ἀπαθεῖς ἐφύλαξεν αἰδοῖ τῇ τοῦ Πινδάρου.

* * * * * * *

Γένος Πινδάρου διὰ στίχων ἡρωϊκῶν.

Ex Romana.

Πίνδαρον ὑψαγόρην Καδμηΐος οὔδεϊ Θήβης
κλειδίκη εὐνηθεῖσα μενεπτολέμῳ Δαϊφάντῳ
γείνατο ναιετάουσα Κυνὸς κεφαλῇ παρὰ χώρῳ,
οὐκ οἶόν γ'· ἅμα τῷ καὶ Ἐρείτιμον, εἰδότα θήρην,
5 εἰδότα πυγμαχίην τε παλαισμοσύνην τ' ἀλεγεινήν.
τὸν μὲν ὅτε κνώσσοντα ποτὶ χθόνα κάτθετο μήτηρ
εἰσέτι παιδίον ὄντα, μέλισσά τις ὡς ἐπὶ σίμβλῳ
χείλεσι νηπιάχοισι τιθαιβώσσουσα ποτᾶτο.
τῷ δὲ λιγυφθόγγων ἐπέων μελέων θ' ὑποθήμων
10 ἔπλετο δῖα Κόριννα· θεμείλια δ' ὤπασε μύθων
τοπρῶτον· μετὰ τὴν δ' Ἀγαθοκλέος ἔμμορεν αὐδῆς,
ὅστε ῥά οἱ κατέδειξεν ὁδὸν καὶ μέτρον ἀοιδῆς·
εὖτε δ' Ἀλεξάνδροιο Φιλιππιάδαο μενοινῇ
Καδμείων ἀφίκοντο Μακηδόνες ἄστεα πέρσαι,
15 Πινδαρέων μεγάρων οὐχ ἥψατο θεσπιδαὲς πῦρ.
ἀλλὰ τὸ μὲν μετόπισθεν. ἔτι ζώοντι δ' ἀοιδῷ

Φοῖβος ἄναξ ἐκέλευσε πολυχρύσου παρὰ Πυθοῦς
ἤϊα καὶ μέθυ λαρὸν ἀεὶ Θήβηνδε κομίζειν.
καὶ μέλος, ὡς ἐνέπουσιν, ἐν οὔρεσιν ἠΰκερως Πὰν
20 Πινδάρου αἰὲν ἄειδε, καὶ οὐκ ἐμέγηρεν ἀείδων.
ἦμος δ' ἐν Μαραθῶνι καὶ ἐν Σαλαμῖνι παρέσταν
αἰναρέται Πέρσαι μετὰ Δάτιδος ἀγριοφώνου,
τῆμος ἔτι ζώεσκεν, ὅτ' Αἰσχύλος ἦν ἐν Ἀθήναις.
τῷ Τιμοξείνῃ παρελέξατο δῖα γυναικῶν·
25 ἣ τέκεν Εὔμητιν μεγαλήτορα καὶ Δαΐφαντον,
Πρωτομάχην δ' ἐπὶ τοῖσιν· ἔμελψε δὲ κῦδος ἀγώνων
τῶν πισύρων, μακάρων [δέ τε] παίονας [ἐξεδίδαξεν],
καὶ μέλος ὀρχηθμοῖσι, θεῶν τ' ἐρικυδέας ὕμνους,
ἠδὲ μελιφθόγγων μελεδήματα παρθενικάων.
30 τοῖος ἐὼν καὶ τοῖα πορὼν καὶ τόσσα τελέσσας
κάτθανεν ὀγδώκοντα τελειομένων ἐνιαυτῶν.

Περὶ λυρικῶν ποιητῶν.

Concinnatum ex Ald. Rom. Gott. Vrat. D. et lectione et sede variante.

Λυρικοὶ ποιηταὶ μουσικῶν ᾀσμάτων εἰσὶν ἐννέα. ἐννέα δὲ καὶ αἱ καθ' ἡμᾶς τῶν θείων ᾀσμάτων ᾠδαί· τὰ δὲ ὀνόματα τῶν προειρημένων ποιητῶν εἰσι τάδε· Ἀλκμὰν, Ἀλκαῖος, Σαπφὼ, Στησίχορος, Ἴβυκος, Ἀνακρέων, Σιμωνίδης, Βακχυλίδης καὶ Πίνδαρος. τινὲς δὲ καὶ τὴν Κόριννα.

Εἰς τοὺς ἐννέα λυρικοὺς ποιητὰς ἡρωελεγεῖον.

Ex Romana.

Ἐννέα τῶν πρώτων λυρικῶν πάτρην γενεήν τε
μάνθανε, καὶ πατέρας καὶ διάλεκτον ἄθρει.

ὧν Μυτιληναῖος μὲν ἔην, γεραρώτερος ἄλλων,
Ἀλκαῖος πρότερος, κηχικὸς Αἰολίδος.
ἣ δ' ἐπὶ τῷ ξυνὴν πάτρην φωνήν τε δαεῖσα
Σαπφὼ, Κληϊδος καὶ πατρὸς Εὐρυγύρου.
Στησίχορος Σικελός· πάτρη δέ οἱ Ἱμέρα ἐστίν·
εὐφήμου πατρὸς, Δωρικὸς ἁρμονίην.
Ἴβυκος Ἰταλὸς αὖ ἐκ Ῥηγίου ἠὲ Μεσήνης,
Ἠελίδα πατρὸς, Δωρίδα δ' ἡρμόσατο.
παρθενίου δὲ πατρὸς λιγυρὸς παῖς Ἠετιήου
ἦν ἄρα μελπόμενος Τήϊος Ἀνακρέων.
Πίνδαρος ἦν Θηβαῖος, ἀτὰρ πατρὸς Σκοπελίνου,
δώριον αἰνήσας ἁρμονίην ἐπέων.
ἠδὲ Σιμωνίδεω Κείου Δωριστὶ λαλοῦντος
τὸν πατέρ' αἰνήσας ἴσθι Λεωπρεπέα.
ἶσα δαεὶς καὶ Κεῖος ἔην γενεῇ μελοποιός·
Μείλωνος πατέρος δ' ἔπλετο Βακχυλίδης.
Ἀλκμὰν ἐν Λυδοῖσι μέγα πρέπει· ἀλλ' Ἀδάμαντος
ἐστὶ καὶ ἐκ Σπάρτης, Δωρίδος ἁρμονίης.

Βίος Πινδάρου.

Ex Vratisl. A.

Πίνδαρος ὁ ποιητὴς Θηβαῖος ἦν ἐκ Κυνοσκεφαλῶν· κώμη δέ ἐστι Θηβαϊκή· υἱὸς Δαϊφάντου, κατὰ δ' ἐνίους Παγώνδα. ἔνιοι δὲ Σκοπελίνου αὐτὸν γενεαλογοῦσι, τινὲς δὲ τὸν Σκοπελῖνον πατρωὸν αὐτοῦ γενέσθαι καὶ αὐλητὴν ὄντα τὴν τέχνην διδάξαι αὐτόν. ὑπὸ πολλοῦ καμάτου εἰς ὕπνον κατενεχθῆναι, κοιμωμένου δὲ αὐτοῦ μέλισσαν τῷ στόματι προσκαθίσασαν κηρία ποιῆσαι. οἱ δέ φασιν ὅτι ὄναρ εἶδεν ὡς μέλιτος καὶ κηροῦ πλῆρες εἶναι αὐτοῦ τὸ στόμα, καὶ ἐπὶ ποιητικὴν ἐτράπη. διδάσκαλον δὲ αὐτοῦ Ἀθήνησιν οἱ μὲν Ἀγαθοκλέα, οἱ δὲ Ἀπολλόδωρον λέγουσιν, ὃν καὶ προϊστάμενον κυκλίων χορῶν ἀποδραμοῦντα πιστεῦσαι τὴν διδασκαλίαν τῷ Πινδάρῳ παιδὶ ὄντι, τὸν δὲ εὖ διακοσμήσαντα διαβόητον γενέσθαι. ἔρεισμα δὲ τῆς Ἑλλάδος εἰπὼν Ἀθήνας ἐζημιώθη ὑπὸ

Θηβαίων χιλίας δραχμάς, ἃς ἐξέτισαν ὑπὲρ αὐτοῦ Ἀθηναῖοι. ἦν δὲ οὐ μόνον εὐφυὴς ποιητὴς ἀλλὰ καὶ ἄνθρωπος θεοφιλής· ὁ γοῦν Πὰν ὁ θεὸς ὤφθη μεταξὺ τοῦ Κιθαιρῶνος καὶ τοῦ Ἑλικῶνος ᾄδων παιᾶνα Πινδάρου· διὸ καὶ ᾆσμα ἐποίησεν εἰς τὸν θεὸν ἐν ᾧ χάριν ὁμολογεῖ τῆς τιμῆς αὐτῷ, οὗ ἡ ἀρχή· "Πὰν Πὰν Ἀρκαδίας μεδέων καὶ σεμνῶν ἀδύτων φύλαξ." ἀλλὰ καὶ ἡ Δημήτηρ ὄναρ ἐπιστᾶσα αὐτῷ ἐμέμψατο, ὅτι μόνην τῶν θεῶν οὐχ ὕμνησεν. ὁ δὲ εἰς αὐτὴν ἐποίησε ποίημα οὗ ἡ ἀρχή· "Πότνια θεσμοφόρε χρυσάννιον." ἀλλὰ καὶ βωμὸν ἀμφοτέρων τῶν θεῶν πρὸ τῆς οἰκίας τῆς ἰδίας ἱδρύσατο. Παυσανίου δὲ τοῦ Λακεδαιμονίων βασιλέως ἐμπιπρῶντος τὰς Θήβας ἐπέγραψέ τις τῇ οἰκίᾳ· "Πινδάρου τοῦ μουσοποιοῦ τὴν στέγην μὴ καίετε·" καὶ οὕτω μόνη ἀπόρθητος ἔμεινεν· καὶ ἔστι τὸ νῦν ἐν Θήβαις πρυτανεῖον. ἀλλὰ καὶ ἐν Δελφοῖς ὁ προφήτης μέλλων κλείειν τὸν νεὼν κηρύσσει καθ' ἡμέραν· "Πίνδαρος ὁ μουσοποιὸς παρίτω πρὸς τὸ δεῖπνον τῷ θεῷ." καὶ γὰρ ἐν τῇ τῶν Πυθίων ἑορτῇ ἐγεννήθη, ὡς αὐτός φησι· "Πενταετηρὶς ἑορτὰ βουπομπὸς, ἐν ᾗ πρῶτον εὐνάσθην ἀγαπατὸς ὑπὸ σπαργάνοις." λέγεται δὲ θεωροῖς ἀπιοῦσιν εἰς Ἄμμωνος αἰτῆσαι Πίνδαρος τὸ ἐν ἀνθρώποις ἄριστον, καὶ ἀποθανεῖν ἐν ἐκείνῳ τῷ ἐνιαυτῷ. ἐπέβαλε δὲ τοῖς χρόνοις Σιμωνίδου ᾗ νεώτερος πρεσβυτέρῳ. τῶν γοῦν αὐτῶν μέμνηνται ἀμφότεροι πράξεων. καὶ γὰρ Σιμωνίδης τὴν ἐν Σαλαμῖνι ναυμαχίαν γέγραφε· καὶ Πίνδαρος μέμνηται τῆς Κάδμου βασιλείας· ἀλλὰ καὶ ἀμφότεροι παρὰ Ἱέρωνι τῷ Συρακουσίων τυράννῳ γεγένηνται. γήμας δὲ Μεγάκλειαν τὴν Λυσιθέου καὶ Καλλίνης ἔσχεν υἱὸν Δαΐφαντον, ᾧ καὶ δαφνηφορικὸν ᾆσμα ἔγραψεν· καὶ θυγατέρας δύο Πρωτομάχην καὶ Εὔμητιν. γέγραφε δὲ βιβλία ἑπτὰ καὶ δέκα· ὕμνους, παιᾶνας, διθυράμβων β', προσοδίων β'· φέρεται δὲ καὶ παρθενίων β' καὶ γ', ὃ ἐπιγράφει κεχωρισμένων παρθενίων· ὑπορχημάτων β', ἐγκώμια, θρήνους, ἐπινίκων δ'. φέρεται δὲ ἐπίγραμμα ἐπὶ τῇ τελευτῇ αὐτοῦ τόδε·

ἦ μάλα Πρωτομάχα τε καὶ Εὔμητις λιγύφωνοι
Πινδάρου ἔκλαυσαν θυγατέρες πινυταί·
Ἀργόθεν ἧμος ἵκοντο κομιζούσ' ἐνδόθι κρωσσοῦ
λείψαν' ἀπὸ ξείνης ἀθρόα πυρκαϊῆς.

Πινδάρου ἀποφθέγματα.

Ex Vratisl. A.

Πίνδαρος ὁ μελοποιὸς ἐρωτηθεὶς ὑπό τινος, τί πρίονος ὀξύτερον, εἶπε διαβολή.

Παραγενόμενος δὲ εἰς Δελφοὺς καὶ ἐρωτώμενος τί πάρεστι θύσων τῷ Ἀπόλλωνι, εἶπε παιᾶνα.

Ἐρωτηθεὶς πάλιν διὰ τί Σιμωνίδης πρὸς τοὺς τυράννους ἀπεδήμησεν εἰς Σικελίαν, αὐτὸς δὲ οὐ θέλει· ὅτι βούλομαι, εἶπεν, ἐμαυτῷ ζῆν, οὐκ ἄλλῳ.

Ἐρωτηθεὶς διὰ τί τῷ εὖ πράττοντι τὴν θυγατέρα οὐ δίδωσιν· οὐ μόνον δεῖσθαι, φησὶν, εὖ πράττοντος, ἀλλὰ καὶ πράξοντος εὖ.

Ἐρωτηθεὶς πάλιν ὑπό τινος, διὰ τί μέλη γράφων οὐκ ἐπίσταται ᾄδειν, εἶπεν· καὶ γὰρ οἱ ναυπηγοὶ πηδάλια κατασκευάζοντες κυβερνᾶν οὐκ ἐπίσταντται.

Τοὺς φυσιολογοῦντας ἔφη ἀτελῆ σοφίας δρέπειν καρπόν.

These biographies are from Böckh. I have not thought worth while to add Eustathios' *Life of Pindar*.

INTRODUCTION.

PINDAR AND HIS POETRY.

THE life of Pindar is full of interest from a historical as well as from a literary point of view, since it was devoted to the divers forms of common worship, to the celebration of the national contests, and the commemoration of the common traditions which fostered whatever sentiment of Hellenic unity animated the Hellênes during the heroic period of their history. Of this Panhellenic spirit the poet was by virtue of his office, his temperament, and his position as a Theban, a singularly faithful representative. Unfortunately his biographies contain few trustworthy facts; but we can gather from his extant works many valuable traits of character, and a fair idea of the bent and scope of his genius. While we can thus from the internal evidence of his works form our estimate of the man, we must view the few records of his career by the light thrown upon them by the general history of his times to discover the circumstances in which he was placed, and the influences under which the rich fruit of his mind ripened.

He belonged to a family of flute-players of the clan of the Aegeidae (Pyth. v. 68—77), and was born at Kynoskephalae, a village of the Theban district, in the year 522 B. C., at the beginning of the seventeenth Pythiad, according to a fragment, 175 [205], given in the Wratislaw life, *πενταετηρὶς ἑορτὰ | βουπομπὸς ἐν ᾇ πρῶτον εὐνάσθην ἀγαπατὸς ὑπὸ σπαργάνοις.* He was a citizen of Thebes and lived near the fountain of Dirkê,

just outside the *Portae Neitides* (Pausanias, IX. 25), and had near his house a temple or shrine of the mother of the gods and Pân, whose cult was natural to flute-players. He is said to have been the son of Daiphantos, and the pupil of a flute-player, Skopelinos, who finding him worthy of a higher calling sent him to Athens to learn the art of lyric composition from Lasos of Hermione. He is also said to have studied at Athens under Agathokles or Apollodôros, about 506 B.C. He probably returned to Thebes before 504 B.C., when the Athenians fought a successful engagement against the Thebans after the attempt of Kleomenes to overthrow the democracy. He is further said to have been instructed by the Bœotian poetess Corinna, who criticised a youthful hymn, of which fragments are preserved, Frag. 6, 7 [5, 6]. She mentions his contest with the Bœotian poetess Myrtis thus,

> Μέμφομη δὲ κὴ λιγουρὰν Μουρτίδ' ἰώνγα,
> ὅτι βανὰ φοῦσ' ἔβα Πινδάροιο ποτ' ἔριν[1]. Frag. 21.

He composed his earliest extant ode, Pyth. X., for a Thessalian dynast, B.C. 502, which fact demonstrates the very early development of his powers. He travelled about Hellas continually, visited Sicily B.C. 473, and perhaps went as far as Kyrêne.

He is said to have died at the age of eighty years, in the theatre at Argos, in the arms of a youth, Theoxenos of Tenedos, on whom he made a skolion, Frag. 101 [88], which contains perfervid expressions of admiration for boyish beauty; but there is no more ground for accusing the poet of immorality than there is in the case of Sôkrates, whose purity has been triumphantly vindicated by Dr Thompson, Mr Henry Jackson, and others. Tradition concurs with the testimony of his own words in representing him as an eminently religious man, and as his poetic pre-eminence must have been largely dependent

[1] In Attic the lines would be Μέμφομαι δὲ καὶ λιγυρὰν Μυρτίδ' ἔγωγε | ὅτι γυνὴ φῦσ' ἔβη Πινδάρου πρὸς ἔριν.

on his deep sympathy with the best and most heartfelt religious feelings of his contemporaries, we cannot apprehend the full significance of his life and work without careful consideration of the extent to which they were influenced by religion. As a lyric poet he held a distinctly sacred office. Out of ten classes of poems which he composed seven are directly devoted to the service of deities. The three remaining varieties are enkômia, skolia, epinikia. Of these the enkômia were probably secular, the skolia might be either sacred or secular, while the epinikia, with which we are chiefly concerned, were of an essentially sacred character. In Pindar's time the great games of Hellas were most solemn religious festivals, held in worship of national deities, according to the institutions of national heroes, hallowed by sacrifices of states and individuals, attended by splendid public embassies, and generally celebrated with every circumstance of sanctity and devotion[1]. The competitors were not vulgar aspirants after notoriety, nor greedy prize-hunters, but devotees who consecrated their wealth or strength to the service of a god. The victors were more than successful men. They were the exponents of the power of their patron deity, and their success was a glorious token of that deity's favor towards their family and state. With us the celebration of an athletic victory, or the winning of a horse-race, could not rise above the level of ephemeral *vers d'occasion.* Pindar justly regarded himself as the inspired dispenser of fame of the highest kind. His care was to associate the common-place individual with the mythical glories of his ancestry, with the festival in which he had distinguished himself, the heroes and deities associated therewith. Hence the impassioned earnestness which constitutes one of Pindar's greatest charms.

It has been suggested that the games lost the exalted character which has been indicated soon after Pindar's death,

[1] For several ideas contained in this Essay, I am indebted to the kindness of Prof. Colvin.

but such a view is quite erroneous. The fact that Dorieus, youngest son of Diagoras of Rhodes (Ol. VII.), was given his liberty by the bitterly hostile Athenian assembly (B.C. 407) at the sight of his noble form and on the remembrance of his athletic victories (Pausanias, VI. 7), shows at once that for a full generation after Pindar's death the prestige of the contests had suffered no abatement. It is to be inferred that Pindar's eclectic treatment of myths was due to the influence of the Delphic priesthood, with which he seems to have been very intimate. To this source too may be traced his gnomic style, and perhaps also the traces of Pythagoreanisms which are to be found in his odes. Pindar's lofty conception of his function quite excuses his occasional allusions to his remuneration, which, by the way, seem to me to have been humorous[1]; and as to his acceptance of fees and composing odes to order, we should not compare him in these respects to a laureate, but rather to a first-rate preacher whose sermons are full of enthusiasm, though he takes fee or salary for work which, *theoretically*, he ought to consider it a privilege to perform gratuitously. The personal expenses incident to Pindar's profession must have been considerable, and there is good reason to believe that he expended large sums on sacrifices and offerings. We cannot tell what proportion a payment which he considered adequate bore to the cost of a good chorus; but some passages, which seem to reproach his employers for niggardliness, may refer mainly or entirely to their provision for the recitation of the ode, e.g. Pyth. I. 90. Apart, however, from all thought of gain, he everywhere evinces a pious determination to raise his theme into the empyrean heights of myth, and the ease with which he effects his purpose proves him to have been deeply versed in all varieties of legendary lore, both local and national. In his strong sense of the intimate connection of the present with the heroic past, between

[1] Cf. Pyth. XI. 41, Isth. II. 6—11.

the human and the divine[1], the Boeotian minstrel was a faithful representative of the noblest types of Hellênism.

The Delphic philosophy with which he was imbued was in the main ethical and calls for no comment here. A few traces of Pythagorean influence are found, especially in the second Olympian and Nem. III. 70—76. It cannot be shown that he caught any colour from the speculations of Hêrakleitos, though it will be seen that he fully recognized the principle of flux in human affairs, and he certainly agreed with the saying attributed to Hêrakleitos by Diogenes Laertios, *Πολυμαθήη νόον οὐ διδάσκει.* Possibly the strictures of Xenophanes on the Homeric and Hesiodic accounts of the deities had something to do with Pindar's tendency to reject unseemly stories, such as that of the cannibal banquet of Tantalos (Ol. I. 35—53). More obvious than the influences of Philosophy are those of art and architecture. He perpetually expresses his delight in splendour and displays of wealth, which in his age and land were generally allied with grace and propriety. In his youth the schools of Chios, Sikyon, Argos and Aegina were paving the way for the triumph of Athens in the plastic art by works full of vigour and dignity, temples of perfect design abounded, and in all productive crafts proportion and beauty of form were successfully studied. The specimen of goldsmith's work, from which a metaphor is drawn, Nem. VII. 77—79, indicates great proficiency—*Μοῖσά τοι κολλᾷ χρυσὸν ἔν τε λευκὸν ἐλέφανθ' ἁμᾷ | καὶ λείριον ἄνθεμον ποντίας ὑφελοῖσ' ἐέρσας.* The poet had the privilege of watching the development of the arts of representing nature. But his training was received when they were still struggling with archaic conventionality. In his prime he doubtless gazed upon the sculptured pediment of Athene's temple at Aegina. He probably admired many of Pheidias' works, among them the Athêne Promachos, and the

[1] Cf. Nem. VI. 1. *Ἓν ἀνδρῶν, ἓν θεῶν γένος· ἐκ μιᾶς δὲ πνέομεν | ματρος ἀμφότεροι.*

decorations executed by Polygnôtos for Kimon; but not until he was about sixty years old.

It is then clear that Pindar, while most susceptible of elevating impressions, lived and moved in an atmosphere of ideal art eminently suggestive, but not yet advanced to the prime of expressive power, and that from this quickening environment he must have drawn abundant instruction. It abates not a jot from our high estimate of his genius if we conclude that he was often indebted to particular specimens of sculpture or painting for definite ideas and turns of expression. Nor can it fail to occur to any one at all conversant with Greek art, that sundry epithets[1] and amplifications, which seem at first sight needless and without point, may have been due to the faithful representation of some object of art, and have therefore impressed the poet's original audience as happy allusions to familiar and beautiful works of brush or chisel. This view applies to the simile of the eagle and hare (*ἄγραν*), Nem. III. 80, 81, the subject being exquisitely treated on many coins, also to the descriptions of Zeus' eagle, Pyth. I. 6, and of Zêtes and Kalais, Pyth. IV. 182, 183, *ἄνδρας πτεροῖσιν | νῶτα πεφρίκοντας ἄμφω πορφυρέοις*, and again to the account of the birth of Iamos, Ol. VI. 39—42, in which four lines we have *φοινικόκροκον ζώναν, κάλπιδά τ' ἀργυρέαν, λόχμας ὑπὸ κυανέας* and *ὁ χρυσοκόμας*. It does not come within the scope of a practical edition to develope such a topic, but it is too interesting to be passed over entirely. It is more to the purpose to notice a few obvious allusions to, or distinct recognitions of, notable specimens of statuary and architecture which display the poet's keen appreciation of these arts. Perhaps the most interesting is the mention of the Kretan

[1] Pindar may have got the wings of the horses given by Poseidon to Pelops from the chest of Kypselos, Pausan. v. 17. 4, but the chariots are there *bigae* (owing probably to the difficulty of representing four horses abreast in an early stage of relief-work); while Pindar seems to imply *quadrigae*. The chariots of the nymphs have winged horses, Pausan. v. 19. 2. In my note on *φαιδίμας ἵππους*, Ol. VI. 14, I have questioned the rendering 'white mares' derived from Philostratos.

statue *τὸν μονόδροπον φυτόν*, Pyth. v. 37—39, which was probably more venerable than graceful. Then there is the simile derived from the palace of the Iamidae at Stymphálos, Ol. vi. 1—4; the metaphorical passage on the *ὕμνων θησαυρός*, Pyth. v. 15—18, and the description of the statue of Thêbê, *εὐάρματε, χρυσοχίτων, ἱερώτατον ἄγαλμα, Θήβα*, Frag. 177 [207]; compare *χρύσασπι Θήβα*, Isth. i. 1. What then was the relation of Pindar's work to the art of his youth and prime? As the perfecter of the ideal pure Lyric, he was surely the interpreter of the spirit of that art, the appreciative critic who educed all that it would have delineated, but was compelled for lack of skill and experience to leave to the imagination; and therefore his poetry was one of the mightiest of the agencies which developed the expressive power attained in the heyday of idealistic art by Polygnôtos and Pheidias, and the best of their contemporaries and scholars. In drama, on the other hand, the creative power of Aeschylos, with his occasional rigidity, seems to correspond to the pre-Pheidian idealistic schools of material representation; that of Sophokles to the Pheidian school—to which however he stands in the relation of pupil rather than master—while Euripides' style is in the main realistic.

It is noteworthy that Pindar also witnessed the development of the Athenian tragedy, and it is almost certain that he and his contemporary Aeschylos (B.C. 525—456) must have derived mutual benefit from each other's work. Pindar was again contemporary with Epicharmos (B.C. 540 *circ.*—450 or 443) the father of Megarian (Sicilian) comedy, and his life extended into the period of the dramatic activity of Krates and Kratinos. The legends of the Hyperboreans may have been derived from the epic *τὰ Ἀριμίσπεια*, and for his mythology Pindar may have laid the *λόγιοι* Hekataeos and Charon under contribution. In every department then of intellectual and aesthetic culture, mighty waves of progress kept rolling over Hellas in the first half of the fifth century B.C., communicating irresistible impulses to a man of Pindar's genius and tem-

perament. This condition of things was intimately connected with the political circumstances of the nation and the various states. It would be sufficient merely to mention the national triumph over the Persian invaders, the strongest stimulus of all to Hellenic life in every aspect, were it not that Pindar has been supposed to have had his sympathy with the national exultation stinted by his humiliation at the sorry part played by Thebes during the crisis. This point demands discussion. Of the poet's love for Thebes there can be no doubt. As to the victory of Marathon, indifference was by no means confined to Thebans. But with respect to the resistance to Xerxes, the destroyer of temples, the religious Pindar clearly felt gratitude to his nation for the liberation of his city from her tyrants and their foreign friends, though he could not feel pride as a participator in the victory. The very fact that he could not glory as a citizen tended to strengthen in him the Panhellênic sentiment with regard to the salvation of Hellas. His profession as a poet, his membership of the widespread clan of the Aegidae, his close connection with Delphi, his well-attested admiration for Athens and Aegina prevented him from entertaining the narrow, selfish, servile views of an ordinary Theban aristocrat. Second only to the Persian wars in impressiveness was the growth of the Athenian democracy.

But turn where one will within the limits of Hellas, the period under review is found to be thickly set with stirring and instructive incidents. The principle which Pindar seems to have thought to be most strikingly illustrated by contemporary history was that of the mutability of human affairs, of the contrasts produced by destiny. That he had ample reason for so thinking is shown by a glance at a chronological table. One sad reverse, the defeat of Thebes at the battle of Oenophytá, B.C. 456, he bewails in touching yet dignified terms in the sixth Isthmian Ode, from the close of which we gather that the establishment of a democracy at Thebes troubled him little, though he was at heart an oligarch (Pyth. XI.

52, 53, II. 86—88). It is very likely that his wide range of observation interfered with any tendency to become strongly attached to a particular form of constitution, and his love for Thebes as a home, for its material beauties and its sanctities and venerable associations, may have been quite independent of keen interest in its polity. There is no ground for regarding his praises of tyrants, always subject to their good behaviour, to have been insincere. His family connection with Sparta and Kyrêne would incline him to look with favour on kingly rule, and if his friendship with the Emmenid Thêro, and Hiero took its origin in their liberal patronage of the arts, yet their share in Gelo's triumph cast a glamour over their unconstitutional sovereignty. It is quite possible that they professed a respect for constitutional forms, and that the poet believed in the actual or future realisation of their professions.

To turn the light afforded by contemporary history on to the scanty materials for Pindar's biography is easier than to point out the characteristics of his genius as exhibited in the extant *Epinikia*, if one may judge from the application thereto of the incompatible epithets 'genial' and 'frigid.' I cannot accept Mr J. A. Symonds' account of Pindar's personality as frigid, austere, not genial, not passionate, hard as adamant. Into criticism of this kind the personal equation must largely enter, so I shall only state my own views briefly and with extreme diffidence. Omitting the obvious and essential features common to all genius, I find lofty serenity and dignity combined with considerable geniality, and as Mr Myers says, 'pre-eminent rapidity' of thought, 'as of an eagle's flight or of very lightning.' His compositions everywhere evince impassioned animation, and marvellous reserve of power. They show traces of humour and of tenderness, of the latter to a surprising extent, considering the nature of his themes. To suggest that he lacked sympathy and tenderness is like finding fault with a march for not being as brisk as

a polka or as solemn as a requiem. Several passages suggest forcibly that the poet was fond of festivity and good cheer, as for instance, Frag. 101 [94], *Δείπνου δὲ λήγοντος γλυκὺ τρωγάλιον καίπερ πεδ' ἄφθονον βοράν*, Nem. IX. 48—53; Ol. VII. 1—12; Pyth. IV. 294—297. His vividness of conception and appreciation of delicate touches of character are, I venture to say, unrivalled in the whole range of Greek and Latin authors. Witness the interviews between Pelias and Jason, Pyth. IV. 94—119, 135—167, and between Apollo and Cheiron, Pyth. IX. 30—65. He seems to have cherished a deeper love of nature, especially of trees and flowers, than is generally to be discerned in Greek literature. He is a most effective word-painter, producing his pictures by a few bold strokes. The simplicity of his constructions, the grace and freedom of his forms of expression, the impetuous, elastic movement of his verse, combine to form almost the ideal of lyric style. Critics who speak of 'tumidity,' 'overblown exaggeration of phrase,' 'pomposity,' and 'floridity,' must be thinking of English versions rather than of the original. The richness of the poet's diction, his pregnant phraseology, and his full-sounding compound words, are very apt to make such opprobious epithets applicable to any literal modern rendering. The attribution of sententiousness to his style is less unjustifiable. He frequently formulates in fresh, terse terms, a principle, social or moral, appropriate to the topic in hand. So far he is sententious, even as George Eliot.

To him circumstances and events were not the chaotic changes of a dream, but the orderly working out of settled principles; vicissitudes were not the wanton sport of capricious chance, but the inevitable consequences of the breach or observance of established rules of conduct. The chief interest attaching to the achievements and fortunes of legendary heroes or of his fellow-men lay in the recognition therein of the operation of these principles, of the validity of these rules. The utterance of a gnôme then was no empty parade of wisdom, no

indulgence in an appetite for phrase-making, but a natural and reverent comment on some aspect of life, an attempt to solve a problem as well as a didactic admonition. It should be borne in mind that the truisms of to-day have come to be so by a long inductive process, and passed the stages of being newly-discerned truths, unverified propositions, vague surmises. Some of the gnômae which seem common-place to us, may have appeared abstruse to Pindar's original hearers, may have been hailed as the first articulate deliverance of ideas hitherto unborn, the precipitation of a haze of unanalysed, unsummed perceptions in a few clear drops of definite thought. For example, the sentiment *τεκμαίρει χρῆμ' ἕκαστον μῶμος*, Ol. VI. 73, 74, 'cavil beareth some testimony to every matter,' which I venture to restore, was very likely corrupted owing to not being thoroughly understood. Many of the gnômae have the pith, compactness, and sparkle of epigram, though without the artificial form of that species of composition. Pindar's poems are very rich in metaphors, many being of singular originality. They are frequently drawn from the circumstances of the victory or its celebration, as also are his less numerous similes, e.g. Nem. VII. 70—72, *ἀπομνύω μὴ τέρμα προβὰς ἄκονθ' ὥτε χαλκοπάραον ὄρσαι | θοὰν γλῶσσαν*, Nem. IV. 93—97.

In elaborate embellishment of an idea and in brief statement he was equally a master. His extraordinary skill in transition is well exemplified by Ol. III. 9—16, his occasional abruptness by Nem. VI. One of the most conspicuous features of his poetry is its manifold variety both of form and tone. He thoroughly appreciated the effectiveness of contrast, passing from solemn invocation to congratulations almost jovial, from jubilant strains of triumph to impressive warning or tranquil narrative, with diction now exuberant and luscious, now severely plain. We generally find a continuous flow of simply, lightly connected clauses and sentences, but sometimes emphasis is gained by abrupt disconnected utterances. Our ap-

preciation of the ease and spontaneity of Pindar's style must not blind us to the fact, that besides genius he exhibits and glories in consummate art. When most discursive and impetuous, his thoughts are thoroughly under control. Through many of his odes there runs a dominant sentiment, suggested indeed by his immediate theme, but of general application and abiding interest, which knits all the parts of the ode into perfect unity. It is not always clear whether this vein of thought is deliberately followed by the poet or unconsciously, for it is his habit to keep his own personality well in view in his odes, and to give free expression to his own feelings and sentiments with regard to the victor and things in general. Indeed he seems to have thought it a high honour to bring the victor into personal relations with himself. Hence it may be that the connecting idea of some odes was haunting the poet's mind and directing the current of his thoughts without any intention on his part of conveying this idea to his hearers (see Ol. I. Introduction). These suggestions as to a few of the prominent literary characteristics of Pindar's remains will suffice for the present purpose.

His theory of life is extremely interesting. All ἀρεταὶ and the power of developing them by training are the gifts of deities, bestowed especially on members of ancient families who had preserved the tradition of their descent from heroes and gods; cf. Isth. III. These deities are unwilling that prosperity should abide with a man without intermission or alloy. The jealousy of heaven may however be partially appeased and its action deferred by modesty and upright conduct. He implicitly excuses the φθόνος of the gods by saying that prosperous men seldom escape κόρος and ὕβρις, which prompts them to aspire to the life of immortals, Isth. IV. 13—16. The contemplation of impending reverses ought not to mar the enjoyment of present good, but rather to enhance it by the contrast. The great incentive to discharging rightly the responsibilities entailed by ἀρεταὶ and external advantages is the

desire for posthumous fame ensured by songs, cf. Nem. VII. 9—16; but rewards and punishments in the future state are also taken into account. He inculcates the duty of an active display of heaven-sent powers, the highest field for which is competition in sacred games. He holds that the dead take an interest in the affairs of their kindred on earth. Thus it is the poet's bounden duty to link in song with the present that ideal past to which is owed all that makes life worth living. His interweaving of mythical episodes into his praises of living victors is no mere artistic device, but the spontaneous expression of his innermost convictions. The development of the method suggested by Korinna of adapting Epic subjects to the form and temper of Lyric poetry must have been a congenial study. Though not a bigoted oligarch he was a thorough aristocrat, in so far that he believed in the superiority of the well-born in physical and moral capabilities, but he had a clear view of the rights of the commonalty, and the responsibilities of nobles and rulers. On such points he spoke out boldly though gracefully, even to the most absolute of those whom he addressed.

Pindar's precepts as to conduct are thoroughly chivalrous, with the exception that he thinks it fair after having avowed his enmity to seek to attack his foe at a disadvantage (Pyth. II. 84, 85), a proceeding which modern morality reprobates in private feuds but applauds in warfare. Yet he holds that we ought not to withhold praise, when justly earned, even from foes. His wish was fulfilled that he might die *αἰνέων αἰνητά, μομφὰν δ' ἐπισπείρων ἀλιτροῖς* (Nem. VIII. 39).

It remains to speak of Pindar's influence. As a popular and eloquent transmitter of ideas that were in his days occupying the minds of the wisest of his countrymen, we may claim that he exercised appreciable influence on Sôkrates and Plato, though without having originated the doctrines to be traced to him, without even having been the sole channel of their transmission. With this proviso it will be advantageous to mention

a few points of Sokratic or Platonic theory, which we find expressed or suggested in Pindar's works.

His rejection of unseemly myths has already been noticed, and in this particular he may have influenced Plato. Yet such a tendency had been rendered inevitable by the advance of civilization, and by the speculative theories which had put themselves into competition with the old theology. There was no third alternative for a moral man of high culture besides purifying his conception of Olympos or else rejecting it altogether. Again, apart from the exigences of morality, the Olympic system failed to satisfy the intellectual wants of the age. A unity of design in the universe, the uniform action of great principles in both physics and human affairs had been observed. For this the caprices of the multitudinous theocracy failed to account satisfactorily. There had therefore arisen in the minds even of some of the most loyal adherents of Polytheism vague notions of Monotheism or Pantheism, of a pervading, consistent principle of cosmical government and maintenance. Probably but feeble attempts were made to think out clearly the relations of the gods to this overruling force, and so the old vivid faith and the new misty theological theory could, in spite of their inherent antagonism, coexist in one mind. The personality of Pindar's ὁ μέγας πότμος (Pyth. III. 86), πότμος ἄναξ (Nem. IV. 42), stands in striking contrast to Aeschylos' ἀνάγκη, and rather approximates to the universal νοῦς, symbolized by Zeus in the *Phaedros*, and I believe in sundry passages of Pindar, e.g. Pyth. V. 114. With respect to the 'Orphico-Pythagorean idea' of the future state of the soul, I need only compare Ol. II. 68 with *Phaedros*, p. 249. The most prominent coincidence is that Pindar repeatedly asserts or hints the Sokratic doctrine, that ἀρετὴ is not διδακτὴ (cf. Nem. III. 41; Ol. II. 86, IX. 100) in the general form, that no excellence can be acquired by training.

One more point in Pindar's life, on which turns the interpretation of two important passages, remains to be noticed.

I still hold the opinion expressed in my paper 'On the First Ages of Written Literature,' published by the Cambridge Philosophical Society, 1868, that Metrical Literature was not committed to writing in Greece for nearly a generation after the Persian wars, i.e. not until Pindar was an old man; so that it is probable that he did not write his odes.

The evidence against his having done so is thus summed up by Professor Paley, in the preface to his translations: 'Not only is there no mention in Pindar of *reading* and *writing*[1] (except the single allusion to a written *name* under the words ἀναγνῶναι and γράφειν[2]), but the oral conveyance by ἄγγελοι is often alluded to, and the words in Ol. VI. 91 seem absolutely to admit of no other interpretation; for the poet there compares the person who is sent to impart the ode to a *scytale* or writing-staff,—a short wooden cylinder round which a paper was wrapped for penning brief messages. If the man carried with him the ode written, the comparison is utterly pointless. He is called a *scytale* because he performs the same part, *vicariously*, of communicating a message. It would be perfectly absurd to call an errand-boy, figuratively 'a note,' simply because he carried a note to a friend's house. I cannot here go into this question at length, though quite prepared to do so, and though it is one of the greatest importance and interest. I will merely state in a few words my present conviction,—that a written literature was entirely unknown to the Greeks even in the times of Pindar.'

In the opening of Olympian XI. where ἀναγιγνώσκω first occurs, the poet's heart is likened to an ἀνάθημα, on which the victory is indelibly recorded, and by which the memory thereof is preserved.

Most of the remarks on the σκυτάλη apply equally to the fragment of Archilochos where it occurs, Ἐρέω σοι αἶνον ἀχνυμένη σκυτάλη, which seems to mean 'a vexed messenger,' not 'no welcome scytale,' as Col. Mure translates it.

[1] Ol. XI. 1—3. Compare Ol. III. 30.
[2] Ol. VI. 90; Pyth. IV. 279; Ol. IX. 25, etc.

The best alternative explanation of this difficult phrase σκυτάλη, is to the following effect, that the ἄγγελοι of Pindar are the 'Masters of the Choir,' and that Aeneas is called the scroll-wand of the Muses. 'He is fitted with the power of interpreting poetry by song just as this wand was indispensable to make a letter or document legible, the scroll requiring to be wrapped round it.' Let us analyse the metaphor according to this interpretation. The poem is the scroll, Aeneas with the Music the wand: yet the Muses are supposed to send Aeneas,

'ἐσσὶ γὰρ ἄγγελος ὀρθὸς ἠϋκόμων σκυτάλα Μοισᾶν.'

But surely the sender in using a σκυτάλη would have kept one key-wand himself, while Agêsias would have had the other, and Pindar would have sent the song to the wand: so that the poet is accused of having used a phrase in a confused, not to say erroneous, sense. Professor Paley saves him from such an imputation.

Moreover, it were a strange hyperbole to imply that music was indispensable to make the Epinikia legible in anything akin to the sense in which the wand was necessary for the reading of the scroll.

Pindar did not, I think, underrate the beauty of his language and his thought; which depended upon music for the enhancement of the delight that they afforded; not for its creation.

Again, the word ὀρθὸς favours Professor Paley's interpretation, for it seems to give the best sense when referred to the correctness of oral transmission. The passage in the fourth Pythian, 279, requires us to translate δι' ἀγγελίας ὀρθᾶς, 'by means of correct reporting,' as a transition to the idea of music would be abrupt and unmeaning.

Lastly, the peculiar use of the word σκυτάλη by Archilochos is in favour of Professor Paley's interpretation.

'If we accept Professor Paley's theory,' said his critic, 'we credit the Greeks of Pindar's age with a power of memory

almost miraculous. Those who have tried in the present day to commit to memory so much as a portion of one Epinician ode are fain to confess that the task is extremely arduous.' I need hardly point out the widely different conditions under which a modern student and an ancient Greek set themselves to the task. We must not forget the music, which would aid the Greek very materially in learning and remembering the burden. Such reference to a modern standard is fatal to a true and liberal estimate of questions relating to antiquity. After careful reconsideration of the case and due attention to counter arguments, I find nothing that materially modifies the conclusions at which I arrived ten years ago.

The compositions of Pindar comprised:

ὕμνοι, poems in honour of deities sung by a chorus standing before an altar;

παιᾶνες, hymns especially consecrated to the worship of Apollo and Artemis, though composed in honour of other gods, as of Zeus of Dôdôna, and perhaps even of men;

διθύραμβοι, choral astrophic songs in honour of Dionysos;

προσόδια, 'processional songs';

παρθένια, hymns sung by maidens (cf. Pyth. III. 77), including *δαφνηφορικά*;

ὑπορχήματα, songs to very lively dancing performed by choruses of boys or of boys and young maidens, which were originally confined to the worship of Apollo;

ἐγκώμια, odes in praise of some man, sung by a Kômos;

σκόλια, songs sung in the course of a banquet or other festive entertainment;

θρῆνοι, dirges;

ἐπινίκια, odes in commemoration of victories in games.

τραγωδίαι are also attributed to Pindar. These were, probably, old forms of Satyric Drama, or at least Lyric Dramas in the Dorian style, quite distinct from the Athenian tragedy (see note on Ol. XIII. 19).

The Epinikia which we possess are the complete collection known to the grammarians Aristophanes and Aristarchos, with the exception of a few Isthmian odes, but we do not know how or when this collection was first made, and it certainly contained only a portion of the Epinikia actually composed by Pindar. It is, however, almost certain that we have some of the very best specimens of his art in this branch of composition. Out of the forty-four extant odes eleven are in praise of Aeginêtans and fifteen for Sikeliôtes, two for an Epizephyrian Lokrian, and three for Kyrênaeans, and therefore there are only thirteen for the mainland of Hellas, out of which four were in honour of Thebans.

We may conveniently divide his works into three periods, the first beginning B.C. 502 ending B.C. 480, the second ending B.C. 464, in which the dates of the majority of the odes and of most of the best fall, the third ending B.C. 442 (the latest odes date B.C. 452).

The order in which the odes were composed is as follows, so far as can be ascertained:

Pythian IX	Ol. 69. 3...	B.C.	502
„ VI. / „ XII.	„ 71. 3...	„	494
„ VII.	„ 72. 3...	„	490
Olympian X. / „ XI.	„ 74. 1...	„	484
Isthmian V.	before „ 75. 1...	„	480
Nemean V.	„ 75. 1...	„	480
Isthmian III. / „ VII. (?) / Nemean II.	about „ 75. 2...	„	479
Pythian IX. / „ XI. / Isthmian IV.	„ 75. 3...	„	478
Pythian II.	„ 75. 4...	„	477

Olympian XI. (?)	Ol. 75. 4...	B.C. 477
„ XIV.		
„ II.	„ 76. 1...	„ 476
„ III.		
Pythian III.		
„ I.	„ 76. 3...	„ 474
Nemean I.	„ 76. 4...	„ 473
Olympian I.		
„ XII.	„ 77. 1...	„ 472
Nemean IX.		
Isthmian II.	Ol. 77. 1 or 3...	„ 472 or 470
Olympian VI.		
„ IX.	Ol. 78. 1...	„ 468
Pythian IV.		
„ V.	„ 78. 3...	„ 466
Olympian VII.		
„ XIII.	„ 79. 1...	„ 464
Nemean X. (?)	between Ol. 78. 1 & 80. 3...	„ 468 and 458
Pythian VIII.	„ 79. 3...	„ 462
Nemean VII.		„
Olympian VIII.	Ol. 80. 1...	„ 460
Nemean VI.	before „ 80. 3...	„ 458
„ VIII.	shortly before „ „ ...	„ 458
„ IV.	„ „ „ „ ...	„ 458
Isthmian I.	„ „ ...	„ 458
„ VI.	„ 81. 1...	„ 456
Olympian IV.		
„ V.	„ 82. 1...	„ 452

Nemean XI. gives no clue to its date beyond style, from which it may be inferred that it was not composed later than Ol. 77. 3, B. C. 470. It is not an Epinikian ode but probably an Enkômion.

PINDAR'S STYLE AND DIALECT.

THE literary characteristics of Pindar's style have been remarked upon in the foregoing Essay. Here his style will be regarded from a philological point of view.

Most of the difficulties in Pindar's *Odes* arise from his rapidity and fulness of thought, which often seem to have made him sacrifice the formal expression of the connexion of his ideas. Their vividness of presentment and rapidity of sequence interfered with the precise indication of their mutual relations. On the other hand, whenever poetic instinct aims at exhibiting concisely and gracefully the subtle connexions of ideas, a different class of difficulties arises comprising in the main mixtures of construction, and complicated, involved sentences. Pindar shows himself capable of sustained logical effort, but generally his power displays itself first in the design of the whole poem, and then mainly in the moulding of clauses and short phrases, rather than in the welding together of elaborated periods. He deals in divers kinds of abbreviations, fresh combinations of words, inversions, and extensions of the meaning of phrases, and the function of grammatical forms. Yet he set high value on precision and clearness of statement, and made them secondary only to the full outpouring of a fancy which perhaps strained the capabilities of current forms of speech, or to an occasional affectation of oracular obscurity. It cannot be doubted that he developed the resources of the artificial Lyric dialect which

he used both as to form and substance, and his doing so without often overstepping the natural limits of individual licence, or running counter to the analogies of his language, proves that he possessed a highly sensitive grammatical consciousness, and that owing to intuitive acumen or to reflection, he had a keen appreciation of the nature and qualities of the materials in which he wrought, that is to say, the poetic and colloquial varieties of Hellênic speech. Hence his language as well as his thought is stamped with an individuality so marked that any attempt to account for his idiosyncracies, and to range him with this or that class of authors, or to trace in his works the signs of a period or stage of language, is almost certain to entail misconceptions.

Pindar composed in the *αὐστηρὸς χαρακτήρ, αὐστηρὰ ἁρμονία*, as to which see Professor Jebb's *Attic Orators*, Vol. I. Chap. II. pp. 21—23. It may be observed that *ἁρμονία*, style of composition, refers to the putting words together, while *λέξις*, in a special sense as distinct from *ἁρμονία*, refers to the choice of words.

As a rule, Pindar's syntax is free and simple, in the *λέξις εἰρομένη*, 'the jointed style;' see p. XII of Mr Sandys' *Isocratis ad Demonicum et Panegyricus;* but the opening of the first Olympian Ode, and the apologue of the oak in the fourth Pythian, are good examples of exceptionally elaborate structure. He occasionally employs the rhetorical figures of Interrogation and Repetition, but is far less rhetorical than any dramatist. His 'figures of language' are in the main grammatical, generally being such as effect compression directly or indirectly, while perhaps involving incidentally variety or novelty. These, however, appear to be sought to some extent for their own sake. We find then frequent instances of ellipse, especially of the substantive verb (e.g. Pyth. VIII. 95), and of the object of a verb (e.g. Nem. VII. 23). Conspicuous instances of brachyology are Pyth. III. 89—92; Isth. IV. 19.

Pindar's style of diction is variable; sometimes grand and elaborate, like that of Aeschylos, at other times plain, as that of Euripides. Out of the number of compound and derivative words which occur only or first in Pindar, many, we may be sure, were framed by the poet for himself. His later Odes are slightly distinguished by greater obscurity of phraseology, and a larger percentage of non-Epic vocabulary than the earlier compositions, as may be shown by comparing those composed before B. C. 470, with those dated after B.C. 465.

He often uses metaphor where simile might be expected, the substitution denoting vigour and producing compression; e.g. Pyth. III. 75, v. 104, 105; Isth. III. 65, v. 72, 73.

In like fashion Pindar also often suppresses a particle or phrase denoting similitude when introducing a simile; e. g. Ol. XI. 9—12; Pyth. III. 36; Nem. II. 9, IV. 79—84 (where there is also a general apodosis to a particular protasis as in Pyth. XI. 41—44), Nem. XI. 39—42.

Pindar several times confuses a personification with the thing personified; e.g. Ol. VI. 84, VII. 13, 14, VIII. 1, 2; Pyth. IV. 14, IX. 55, Nem. I. 4.

It has already been mentioned that the intensity of his genius makes Pindar venture upon bold inversions; e.g. *κεινὰν παρὰ δίαιταν*, 'owing to scarcity of sustenance,' Ol. II. 65, *καιομένα πυρά*, 'the flame of the burning pyre,' Pyth. III. 44, *ποθεινὰ Ἕλλας*, 'yearning for Hellas,' Pyth. IV. 218; and upon such constructions as *ἄνευθε θεοῦ σεσιγαμένου οὐ σκαιότερον χρῆμ' ἕκαστον*, Ol. IX. 104, 105, *οὔ τοι ἅπασα κερδίων φαίνοισα πρόσωπον, ἀλάθει' ἀτρεκής*, Nem. V. 16, 17, and *ἵππος δαϊχθείς*, 'the wounding of a horse,' Pyth. VI. 32, 33, *Ἰφιγένεια σφαχθεῖσα*, 'the sacrifice of Iphigeneia,' Pyth. XI. 22, 23.

Hypallage is found several times; e.g. Ol. VIII. 68, XI [X.] 5, 6; Pyth. IV. 255, V. 82, IX. 8.

The causative use of adjectives may be classed with the peculiarities already specified. For instances cf. Ol. VIII. 4; Pyth. IX. 11; perhaps *χλωραῖς ἐέραις*, Nem. VIII. 40.

With regard to the order of words, I venture to suggest that Pindar takes far less licence than is generally supposed, for there is reason to believe that the beginnings of consecutive verses were regarded by the poet as contiguous positions, and so too the endings. Cf. Ol. VII. 13, 15—19, XI [X.] 28—30, XIII. 1—5; Pyth. IX. 23—25, XI. 32. Again, many adjectives placed far from the nouns with which they agree (esp. when there is another adjective in a normal position), are to be taken as extensions of the predicate which are common in Pindar's Odes. Cf. Nem. IV. 4, 41, IX. 48; Isth. III. 77, VII. 70.

When there are two adjectives not coupled by a conjunction, and without a pause between them, in agreement with one substantive, we generally find one adjective definitive, or a constant epithet of distinction, and the other descriptive, cf. Pyth. IX. 8, X. 6. We find a substantive or adjective with the article qualifying a substantive which has also an adjective without the article in agreement with it, Pyth. I. 95, IV. 184, V. 99, 100, IX. 23; Nem. IV. 27. Cumulation of adjectives beyond the limitations here indicated is rare, and in this particular Pindar's verse stands in contrast to the lyric portions of Aeschylos' dramas.

To return to the order of words. Pindar occasionally puts the subject late in the sentence; e.g. Ol. XI. 24—31, XIII. 14—17; Pyth. II. 41, XII. 17; Isth. V. 27—30.

The following are a few peculiarities of idiom :—

A few nouns are feminine, instead of the usual masculine; e.g. Τάρταρος, Pyth. I. 15; Ἰσθμός, Ol. VIII. 48; αἰθὴρ is common, see note on Ol. I. 6.

Nouns in the genitive stand in place of adjectives of material; e.g. ἀδάμαντος ἅλοις, Pyth. IV. 71; of place, e.g. ἀγῶνι Κίρρας, Pyth. XI. 12, cf. Nem. VI. 12; of quality, e.g. ἀνάγκας ἔντεσιν, Pyth. IV. 234, ἀνάγκας χερσί, Nem. VIII. 3, δόμους ἁβρότατος, Pyth. XI. 34.

Owing no doubt only to the nature of his themes, we often find substantives, especially those meaning 'victory,' 'glory,' taking datives of place and manner; e. g. Ἰσθμίαν ἵπποισι νίκαν, Isth. II. 13, δόξαν παλαίαν ἅρμασιν, Isth. III. 16; note also τὸν ταύρῳ χαλκέῳ καυτῆρα, Pyth. I. 95, and the possessive dative Ol. IX. 16; Nem. VII. 22; Pyth. IX. 82.

Pindar shows a peculiar partiality for the *dativus termini* with verbs, e. g. Ἀλφεῷ μέσσῳ καταβάς, Ol. VI. 58, νουμηνίᾳ θιγέμεν, Nem. IV. 35; cf. Pyth. IV. 296; καί τιν' ἀελπτίᾳ βαλών, Pyth. XII. 31, ἐφάπτομαι, Pyth. VIII. 60, and with prepositional adverbs, as πέλας, ἄγχι, ὄπιθεν (Ol. III. 33).

His use of prepositions is peculiar both as to their meaning and government. For instance, we find ἀμφὶ with accusative 'concerning,' e. g. Pyth. II. 15, VIII. 65; Nem. I. 54; Isth. VI. 9; 'according to,' Ol. XI [X.] 77; with dative 'by,' 'in respect of,' Pyth. I. 12, V. 111, VIII. 35; Nem. I. 29, VI. 14; 'within the time of,' Ol. XIII. 37; 'concerning,' Ol. IX. 13; Pyth. II. 62; ἀμφὶς with genitive, ἐσθῆτος ἀμφίς, 'for' or 'without raiment,' Pyth. IV. 253; ἀνὰ with accusative, 'within the time of,' Ol. IX. 85; ἐν is sometimes dialectic for εἰς with accusative, cf. Pyth. II. 11; with dative it forms several adverbial expressions, e. g. ἐν χερὸς ἀκμᾷ, Ol. II. 63; ἐν δίκᾳ, Nem. V. 14; it means 'according to,' Pyth. IV. 59, I. 62; 'in the sphere of,' Ol. VI. 7, XIII. 49; Nem. III. 32; 'near,' Ol. VI. 16; Pyth. VIII. 40, IV. 23; 'between,' Pyth. I. 27; ἐπὶ is almost 'in accordance with,' Pyth. II. 49, IX. 89; παρὰ with accusative has no reference to motion, Pyth. IV. 74; Nem. V. 10; Ol. XI (X.) 101; it means 'to,' Pyth. VIII. 59; 'owing to,' 'along of,' Ol. II. 65; περὶ with dative after λέγει, Pyth. II. 69, is noteworthy. For the rest his use of prepositions is far more Epic than it is like Attic.

Pindar is more precise than is generally supposed in his use of καὶ and τε; for, if τε follows καί, it couples subdivisions of a class which καὶ couples to a previous idea, as in Ol. III. 8, 9, XII. 17, 18; Pyth. I. 42, IV. 147—149, XI. 60—62; Nem.

III. 60, IV. 8, 78; Frag. 120 [107]; but if τε be the conjunction most used, καὶ can couple the subdivisions of a class which is coupled by τε, as in Ol. VII. 82, 85, 86. In Pyth. VIII. 99, 100, the two methods are combined. Zeus is coupled to the Aeginêtan heroes by καί, Aeakos' sons and grandson are coupled to him by τε—τε, while Telamon is coupled to his brother Pêleus by καί. With this reservation, however, irregular use of conjunctive particles is conspicuously frequent, especially μὲν—τε, e. g. Nem. II. 9. We find μὲν—οὔτε, Pyth. II. 89; μὲν—ἀλλά, Ol. IX. 5; τε—δέ, Pyth. IV. 81, XI. 30; οὔτ' —τ' οὐκ, Nem. XI. 40; οὔτε—οὐδέ, Pyth. VIII. 85; Isth. II. 44. Pindar differs from Epic poets, in not using ἵνα as a final conjunction. He omits ἄν effectively four or five times; see note on Pyth. IV. 118. The only hypothetical particle he uses is εἰ (not εἴ κε). He places a present indicative in apodosis after εἰ in the optative, Pyth. VIII. 14; Ol. X. 4. For a complicated and varied hypothetical sentence, see Pyth. IV. 263—269, and for a difficult mixed construction, Ol. VIII. 54.

Pindar seems to prefer expressing *purpose* and *result* by a simple infinitive, to using constructions with particles in such cases.

He uses the rare gnômic future, Ol. VIII. 3; Pyth. XII. 30; the prophetic present, Ol. VIII. 42; Pyth. IV. 49; the imperfect where we might expect the aorist, in speaking of Olympic victors, Nem. V. 5, 45; so too the present participle frequently, the pres. inf., Isth. III. 43. He very rarely uses the historic present, but cf. Ol. II. 23; Pyth. IV. 163. We find the present participle for the future, Ol. XIII. 59; Pyth. I. 52, IV. 106.

The *Schema Pindaricum* is oddly enough only found rarely in Pindar's remains, i.e. Ol. X. [XI.] 5, 6, which, however, is not a clear case; Pyth. X. 71, 72; Frag. 53 [45], 15—18, in which two passages, as in Attic, the singular verbs precede the masc. or fem. plural subjects.

Pindar has a plural verb with a neuter plural subject, Ol. II. 84, XI. 85, *μολπὰ...μελέων τὰ φάνεν* (here the plural may be used to include *μολπὰ* as an antecedent); Pyth. I. 13, IV. 121, where the plural verb may suggest distribution.

We find the active voice where the middle might be expected several times; e.g. *ἔπραξε*, Ol. II. 40; Isth. IV. 7; *εὑρεῖν*, Pyth. II. 64; *ἐστεφάνωσε*, Ol. XIV. 22; *λύοι*, Isth. VII. 45; *ἀνέδησαν*, Isth. IV. 9; *ἀναδήσαντες*, Pyth. X. 40.

The above notice of a few idioms either peculiar to, or peculiarly frequent in Pindar's works, is not meant even to approach exhaustiveness; but to furnish hints as to the observation and collection of particulars, or the framing of essays on Pindar's style.

With regard to dialectical peculiarities, it will be better to place particulars before generalizations.

In the inflexion of the Ā- declension *ᾱ* is preserved where Epic has *η*; in the genitive sing. masc. we find *-ᾱ* as well *-αο* for the termination; in the genitive plur. masc. and fem. the Doric termination *-ᾶν* is used, even in feminine adjectives, which in Epic are not in this case distinguished from the masculine. Note such Aeolic forms as *πάτριᾰ*, Ol. VI. 62, *Κύκνειᾰ*, Ol. XI. 15, *Νέμεᾰ*, Ol. XIII. 35.

In the Ᾰ- declension the Epic forms are found, except a few instances of the Doric accusative plural in *-ος*, cf. Ol. I. 53.

In the other declensions the forms used are generally Doric, except that in the dative sing. of I- stems, where Doric has *-ῑ*, Pindar has *-ει*, that there is frequent synizesis of *-εος* genitive termination of stems in *-ες*, *-εϝ*, and that the Epic and Aeolic forms from stems in *-εϝ*, i.e. *ῆος*, &c., are found. Note the acc. sing. masc. *εὐκλεῖα*, Nem. VI. 30; perhaps acc. plur. neut. Ol. XIII. 12, and the absence of *δ* from *Θέτιος*, *Πάριος*, &c. Compounds with *λαό-ς* contract the stem into *-λᾱ-* and follow the Ᾱ- declension. The Epic stem-endings

-αον, *-αων* are frequently contracted into *-ᾱν-*, but we find Ποσείδαον, Ol. I. 75; Ποσειδάωνος, &c., *passim.*

Pindar's pronouns are Epic, especially such Epic forms as coincide with Aeolic; but for the dative of the second personal pronoun he uses *σοὶ τοὶ* and the Doric *τὶν* (the reflexive dative *ἶν* has no MS. authority). These forms he uses so as to avoid successive syllables beginning with *σ* and *τ* (on the same principle he uses *πετοῖσαι*, *πετόντεσσι*, *ἔμπετες*). For the accusative of the third personal pronoun we find the Doric *νιν* as well as *μιν* (used especially in the neighbourhood of initial labials), also *ἑ* and *σφε*.

In conjugation we find *-μᾱν* for *-μην*, the termination of the first person sing. of secondary tenses of the Middle and Passive, and *-ᾱν* for *-ην* in Dual terminations. He never uses the Doric *-μες* in the first plur. Act., but the Aeolo-Epic *-μεν*. In the third plur. Act. he uses the Doric *-οντι* and the Aeolic *-οισι*, *-οισιν*. His infinitive moods are Epic; but we find two Doric forms, *γαρύεν*, Ol. I. 3; *τράφεν*, Pyth. IV. 115.

His participles are Aeolic, i.e. he has *-οισα*, &c., for *-ουσα*, &c., and in the first aorist *-αις* for *-ας* nom. sing. masc. and *-αισα*, &c., for *-ασα*, &c. It is possible that he also used the Epic forms *-ας*, *-ασα*, &c., for the first aorist participle, but the variations of MSS. have obscured all evidence on the point.

He quite irregularly doubles the *σ* of the suffix in *θέσσαν* (*ἕσσαι*, Pyth. IV. 273, *κάθεσσαν*, Pyth. V. 39, show assimilation of the *δ* of the √*ἑδ* for √SAD) and possibly in *τόσσαις*, Pyth. III. 27, perhaps after the analogy of the Epic forms *ἔκτισσ'*, Pyth. I. 62, &c. From verbs in *-άζω*, *-ίζω*, *-όζω*, he uses indifferently the Epic aorist in *-σα*, &c., and the Doric in *-ξα*, &c.

In verbs in *-μι* he has *ἔρᾱται*, Pyth. IV. 92; third sing. subj. from *ἔραμαι*, always *ᾱ* for *ῃ* as the stem-vowel of verbs which make the second aorist inf. in *-ῆναι* *-άναι*, except *ἀναστήῃ*, Pyth. IV. 155. The Imp. *δίδοι* always stands for *δίδου*.

The substantive verb is Epic except ἐντί, the Doric third plur. present, the frequency of ἔμμεν, the absence of εἶναι, and the fem. part. ἐοῖσα, ἐοῖσαν.

Generally verbs in -άω keep the stem-vowel ᾱ throughout the tenses and derivatives, while verbs in -έω take η; exceptions to this rule are to be explained by the early existence of by-forms in -έω, and are many of them Doric, e.g. καύχημα, Isth. IV. 57, by καυχέομαι, Theokritos.

In adverbs we find -δᾱν for -δην, -ᾷ for -η.

In conjunctions and particles we find ἆς for ἕως, αἴτε, Pyth. IV. 78, for εἴτε which does not occur, ὥτε, θάμα, for which see Lexicon, ὦν *Ionic* for οὖν.

In prepositions ἐν is occasionally used for ἐς—an Aeolism; and πὰρ for παρά, ἂν (ἂμ) for ἀνὰ before consonants. The ι of περὶ is elided twice before a vowel. Occasionally πεδὰ is found for μετά, but not earlier than B.C. 472.

Pindar's instances of crasis seem all to be Doric, even those which are also Ionic as τωὐτοῦ, τωὐτό.

In contraction he follows the Doric dialect, and so too in not contracting terminations in -εος and adjectival forms from stems in -εο-, -εα-. But in these cases the ε (as also ι sometimes before a vowel), seems to have been pronounced nearly as *y*, without lengthening a preceding short syllable.

With regard to the use of η there are many cases still unmentioned, several of which are Doric as well as Epic. For instance:

Ἥβα, ἥρως are shown by Ahrens to be Doric. Again in several cases, such as Θήβα, μῆλα, where the Boeotian dialect has ει for η, the η is most probably Doric. Without going so far as Ahrens, we may conclude that in this particular the Epic tendencies of Pindar have been exaggerated.

We find the Doric ᾰ for Epic ε in σκιαρός, Ol. III. 14, 19; τράφω, Pyth. II. 44, IV. 115; τράχω, Pyth. VIII. 34; also φρασὶ for φρεσί, φρένεσσιν, Isth. III. 5.

Pindar preserves the initial digamma in many words, as

is shown by the apparent hiatus before them, but he elides vowels before such words, and they do not affect the quantity of a short syllable ending with a consonant which precedes; e.g. δώδεκ' ἀνάκτων, Ol. XI [X.] 49; οὔτ' ἔπος, Pyth. IV. 105; Πότμὸς ἄναξ, Nem. IV. 42; κείνοισῖν εἰπών, Pyth. IV. 105. The words in question are ἄναξ, ἀνάσσω, ἀνδάνω, ἀχώ, εἴδομαι, εἶδος, εἰδώς, ἰδεῖν, ἴδρις, ἴσαντι, εἴκοσι, εἰπεῖν, ἔπος, ἐλπίς, ἕλσας (?) ἔολει (?), ἔργον, ἕρξας, ἑσπέρα, ἔτος, ἦθος, Ἰδαῖος, Ἰλιάδας, ἴσος, οἱ, ὅς (possessive), οἰκίζω, οἶκος, Ὤανος.

Besides apparent hiatus before words which had an initial Ϝ we also find hiatus after datives in -ῳ and -ᾳ often, twice after ᾗ, twice after -αί, and six times before Ἰ- in proper names (twice after -αὶ and once after ᾗ, so these cases are counted twice); twice after the genitive termination -ου, which perhaps should be -οι' as in Ol. XIII. 35.

Perhaps the pronunciation of ει before a vowel as a short syllable is to be explained, as the change of ι to *y*; so also Γαΐαοχῳ, Ol. XIII. 78. The shortening of ευ may similarly be a pronunciation of υ as Ϝ. Cf. Pyth. VIII. 35; Isth. VII. 58; so also as to αὔατα. According to Curtius, τὰ ἐοικότα, Pyth. III. 59, is for τα γεγοικότα.

Before vowels ῑ is occasionally shortened, as Πῑάνων, Pyth. IV. 50, μητῑόνται, Pyth. II. 92. Note ἵκοντ', Pyth. II. 36.

We find Aeolic forms, as κελαδεννός, κλεεννός, φαεννός, ὄνυμα, αὔατα, κεχλάδοντας; Doric forms, as ἐσλός.

Some odes show more Aeolic forms than the average, as Pyth. II.; others more Epic, as Pyth. V.; both being in the Aeolian rhythm. With this rhythm the diction is more colloquial than with the Dorian, and exhibits a larger proportion of Aeolic forms, and of rare words which are called Aeolic, but which may have been deliberately borrowed by the poet from the dialects of the various localities whither the odes were respectively destined to go. Thus the form Ποτειδᾶν in Ol. XIII. is most probably Korinthian, and the words πεπαρεῖν (Pyth. II. 57), ὑποφαύτιες (*ib.* 76), may be

Sicilian. The dialect of the odes in Dorian rhythm is, according to Böckh, the common diction of Lyric poetry.

Speaking generally of Pindar's dialect we may quote Hermann's dictum that it is Epic with a tinge of Doric, and sometimes too of Aeolic. The vocabulary is in the main Epic; the inflexions mixed, but with a preponderance of Doric and Aeolic; the pronunciation mainly Doric [1].

PINDAR'S RHYTHMS AND METRES.

In Greek music there were different modes, *τόνοι*, which differed in the order of the intervals of the scale and in pitch. The style, *ἁρμονία*, of Music in the different modes naturally varied, amongst other points apparently in 'time.' The 'rhythm' of an ode is the arrangement of metres and verses which is accommodated to the 'time' of the music. The styles and rhythms chiefly employed by Pindar are the Dorian and the Aeolian. These are to be easily distinguished by the marked contrast of the metres which are used. The Dorian rhythm is comparatively monotonous and severe. The metres are mostly *trochaica dipodia* (– ⏑ – ⏑), generally with a *spondaeus* for the last foot, – ⏑ – –, and *dactylica*, especially *trimetri* with a *spondaeus* for the last metre, – ⏑ ⏑ – ⏑ ⏑ – –. *Cretici* are occasionally admitted, but possibly the last long syllable which usually contains a long vowel or diphthong was produced to a double time. *Trochaici semanti* (x̄ –) are

[1] Note the exception that *ει* and *ου* are used in compensation for consonantal sound lost immediately after *ε* and *ο*.

found; of which the first syllable was produced to a double time. Resolution of long syllables is comparatively rare. The Aeolic rhythm often resolves long syllables, and has two metric accents or *theses*, which we generally call *arses*, on consecutive syllables, thus ⏑ – – ⏑ ⏑. Note that in the metrical schemes the accents (*theses*) of the metres are marked, not those of the single feet. The Aeolian rhythm admits *iambi*, *cretici*, *pyrrhici*, *trochaei semanti* (often with the second syllable short, – ⏑) and *bacchii*. It is easy to distinguish the admixture of Lydian measures in Dorian rhythms, as we find more *trochaei* than in pure Dorian rhythms, and *pyrrhici* and *cretici*.

The Aeolo-Lydian rhythms are not easily distinguished from the Aeolian. Perhaps short anacruses, frequent *cretici*, and *anapaesti* are the most obvious marks of Lydian rhythm. The odes in this volume may be classed as follows:

Dorian, Ol. III.; Pyth. I. III. IV. XII.;

Dorian and Lydian, Ol. VI. VII. VIII. X [XI.] XII.; Pyth. IX.

Aeolian Ol. I. II. XI [X.]; Pyth. II. V. VI. VII. VIII. XI.

Lokrian (Aeolian), Ol. IX.

Aeolian and Lydian, Ol. IV. V. XIII. XIV.; Pyth. X.

METRICAL SCHEMES.

Ol. I. ⏑ –́ –́ ⏑ ⏑ – ⏑ – x ⏑ –́ ⏑ ⏑ – ⏓ Str.

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x ⏑ –́ ⏑ ⏑ – ⏓

–́ ⏑ – ⏑ – ⏑ ⏓

–́ ⏑ – ⏑ ⏖ ⏑ – ⏑ – ⏑ – ⏑ –́ ⏑ ⏑ – –́ ⏑ – ⏑ ⏓

–́ ⏑ – ⏑ – ⏑ – ⏑ –́ ⏑ ⏑ – –́ ⏑ ⏓

⏑ ⏖́ ⏑ ⏖ ⏑ – ⏑ – ⏑ ⏓

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Ol. II. ⏑ –́ ⏑ – –́ ⏑ – ⏓ Str.

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Ol. IV. ⏑ ⏑ –́ ⏑ –́ ⏑ ⏑ – –́ ⏑ ⏑ – ⏑ ⏑ – –́ ⏑ – ⏑ – ⏒ Str.
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Ol. V. x – –́ ⏑ ⏑ – –́ ⏑ ⏑ – ⏑ – –́ ⏑ – Str.
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Ol. VI. – –́ ⏑ – – –́ ⏑ – – –́ ⏑ ⏑ – ⏑ ⏑ ⏓ Str.
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Ol. VII. ⏑ ⏑ –́ – –́ ⏑ – – –́ ⏑ ⏑ – ⏑ ⏑ ⏓ Str.
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Ol. VIII. ⏑ ⏑ – – ⏑ ⏑ ⏑ – ⏑ ⏑ – – ⏑ ⏑ ⏑ Str.
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Ol. IX. ⏑ ⏑ ⏑ ⏑ ⏑ – ⏑ ⏑ Str.
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Ol. X. ⏑ ⏑ – – ⏑ ⏑ ⏑ – ⏑ ⏑ – – Str.
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Ol. XI. ⏑ ⏑ ⏑ ⏑ ⏑ – ⏑ ⏑ – ⏒ ⏑ ⏑ ⏓ Str.
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Ol. XII. ⏑ ⏑ – – ⏑ ⏑ ⏑ – ⏑ ⏑ ⏓ Str.
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Ol. XIII. ⏑ ⏑ ⏑́ ⏑ ⏑ – ⏒ Str.
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Pyth. VII. – –́ ⏑ – ⏑ ⏖́ ⏑ ⏖ ⏑ – – Str.
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Pyth. IX. ⏑ ⏑ ⏓ ⏑ ⏓ ⏑ ⏑ – ⏑ ⏑ – – Str.
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Pyth. XII. – –́ ⏑ ⏑ – ⏑ ⏑ – – –́ ⏑ ⏑ – ⏑ ⏑ ⏓ Str.
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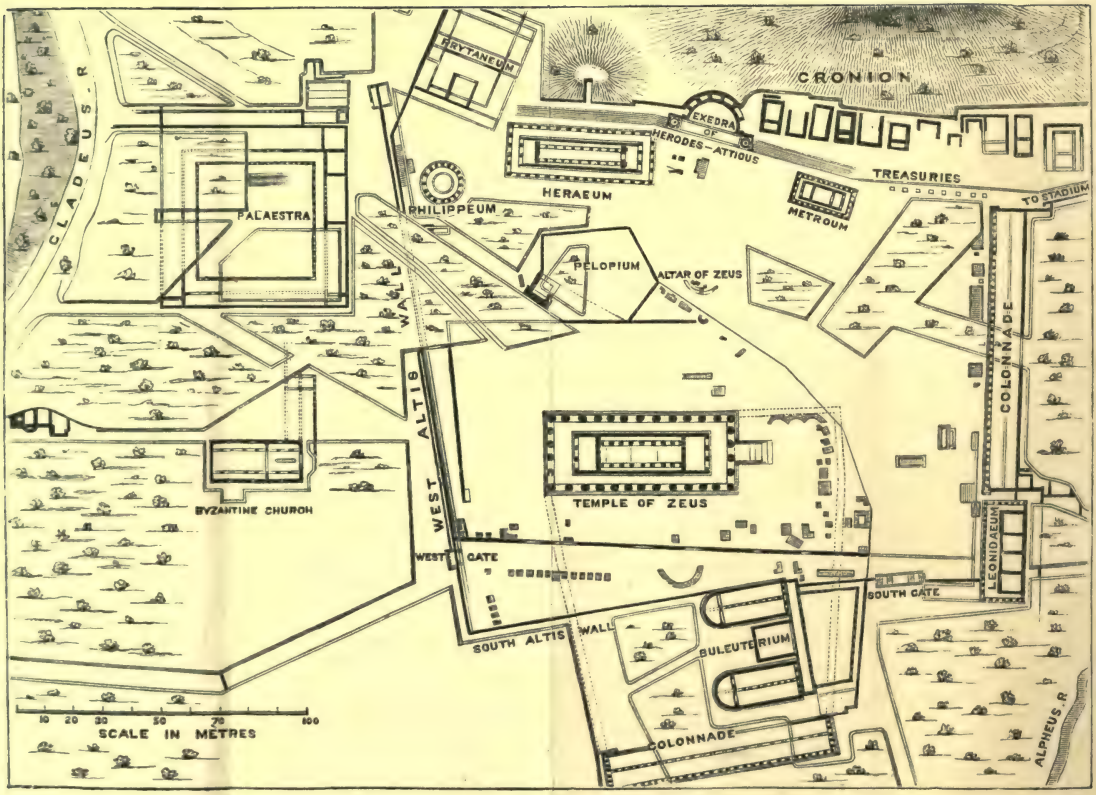


PLAN OF OLYMPIA.

Shewing the Altis with Southern and Western Environs.

PLAN OF OLYMPIA.

For the accompanying plan of the western portion of the plain of Olympia I am indebted to the kindness and courtesy of Mr John Murray and the writer of the article in the *Quarterly Review* for October, 1880, which it illustrated.

The plan shows the progress of the excavations up to the date of the above-mentioned article.

It will be seen that almost all the Altis was already cleared, the unexplored portions being indicated by shrubs, and their boundaries by thin double lines.

At the right-hand bottom corner is a bend of the old bed of the Alpheus, S.W.S., which soon turns westward again, and flowing not far south of the southern limit of the plan is joined by the Cladeus about 100 metres from the western limit.

The hippodrome and stadium lay to the east, in which direction the plain narrows a little, its eastern limit being a spur of Mount Olympus, which extends southward almost to the bank of the river, leaving space however for the road from Pisa.

The plan generally explains itself, but it may be mentioned that the small squares in front of the Treasuries are the discovered sites of the Zânes, and that the Byzantine Church is probably on the site of Pheidias' workshop.

ADDENDA.

Ol. I. 53. For the use of the perfect cf. Nem. IX. 41.

Ol. I. 88. Cf. Eur. *Ion*, 666.

Ol. I. 115. *εἴη σε*. Cf. Pyth. II. 96; *Od.* II. 310, XVI. 243; Aristoph. *Ach.* 1079.

Ol. II. 6. For *ὅπι* cf. Pyth. VIII. 71.

Ib. 25. *βρόμῳ*. An explanation of the title Βρόμιος.

Ib. 85. Perhaps it is better to render *ἐς τὸ πᾶν*, 'for their full purport.'

Ib. 87. Cf. Nem. III. 80—82; Theokr. VII. 47. Mr Verrall makes the two *κόρακες* Korax and Tisias, which is unlikely. They might be Empedokles and Korax, the founders of rhetoric. The word *παγγλωσσία* is formed in precisely the same way as *παρρησία*. For the phrase *πᾶσαν ἱέναι γλῶσσαν*, cf. Soph. *El.* 596.

Ib. 99. For *ὅσα χάρματα ἔθηκεν*, cf. *Il.* I. 2; Eur. *Ion*, 1172. For *χάρματα* = 'delights,' not 'prize, triumph, success,' cf. Ol. II. 19; Nem. VII. 88. I cannot accept Mr Verrall's interpretations of this passage (*Journal of Philology*, vol. IX. 1880, p. 128 ff.), but I am indebted to him for the idea that *ἐς τὸ πᾶν* (Ol. II. 85 *ἐς τὸ πᾶν*) always refers either to 'the full sense' of a term or utterance, or to 'all the bearings' of an event.

Ol. III. 24. *ὑπακουέμεν* = 'to be at the mercy of' [Prof. Colvin].

Ol. VII. 3. Cf. Ol. VIII. 53, IX. 106; Nem. IV. 4, *Il.* XXII. 317.

Ib. 48. For *ἀπύροις ἱεροῖς* cf. Aesch. *Ag.* 70; Genesis iv. 3 [Dr C. B. Scott].

Ol. IX. 28. *κατὰ δαίμονα*. Cf. Nem. III. 15; Eur. *H. F.* 655.

Ol. XI. [X.] 42. Cf. *ἀπότομον εἰς ἀνάγκαν*, Soph. *Oed. R.* 877; Eur. *Alc.* 118.

Ol. XIII. 20. *ἔντεσσιν* perhaps refers to horse-armour; cf. Pyth. II. 2 and note [Dr C. B. Scott], in which case *μέτρα* would = 'proportions' or 'limits.'

Pyth. I. 87. *παραιθύσσει* here keeps up the metaphor from an anvil, 'if any light spark be struck out (from thy tongue)' [Mr H. J. C. Knight].

Pyth. II. 9. Cf. Aesch. *Choëph.* 935, *ἔθιγε δ' ἐν μάχᾳ χερός*.

Ib. 36. Query, ἔβαλον ποτὶ καιρὸν ἰόντ' (cf. Soph. *Oed. R.* 324), the reading ἵκοντ' being due to κ following ι just before?

Pyth. IV. 4. The golden eagles and omphalos are represented on a stater of Kyzikos [Dr C. B. Scott]. *Brit. Mus. Educational Series of Coins*, Period II. No. 12.

Ib. 247. But for συνάπτει, cf. Eur. *Suppl.* 1014.

Pyth. VIII. 9. Cf. Nem. III. 62, ἐν φρασὶ πάξαιθ'.

Pyth. IX. 89. κωμάσομαι. Pindar uses the middle in the first person only, most likely therefore in a causal sense. This will be discussed on Nem. IX. 43.

ERRATA.

Page xxxii, line 23, *for* (Nemean) ,, VIII, *read* ,, III, *and dele* shortly.
Before Nemean XI, four lines from bottom, *insert* Nemean VIII before Ol. 80. 3, B.C. 458, or before Ol. 72. 2, B.C. 491.

,, xxxv, ten lines from bottom, *for* ἄνευθε *read* ἄνευ, *for* σεσιγαμένου *read* σεσιγαμένον.

,, xxxv, last line but one, *for* Ol. VIII. 4 *read* Ol. XI. 4.

,, xxxvii, line 5, *for* —, and the possessive, *read* —; and note also the possessive.

,, xxxix, line 7, *for* Ol. *read* Pyth.

,, 6, note on 15, ἐν, *dele* all before 'in the encompassing sound of.'

,, 14, note on πατεῖν, *for* Ol. II. 21, 22 *read* Nem. IX. 47.

,, 21, text, line 3, *dele* comma.

,, 45, note on 8, line 4, *read* For δαιμόνιον with adverbial force, cf. &c.

,, 46, note on line 14, first line, *for* Adrastos, *read* Amphiaraos. Note on 16, ἐν, *dele* Ol. IX. 17.

,, 58, note on line 12, ἐν, *for* Ol. I. 15 *read* Nem. III. 79; *and after* (Myers) *read* —; though, as Dr C. B. Scott suggests, the term may include the mouthpiece, see p. 258 *note*.

,, 68, note on line 19, last word, *for* ἐλέγκει *read* ἐλέγχει.

,, 85, first column of notes, line 8, *for* ἄνευθε *read* ἄνευ.

,, ,, line 10, *for* with *read* without.

,, 72, second column of notes, line 7, *for* quinquertium *read* pankration.

,, 95, note on line 45, line 5, *for* plain *read* ground.

Page 97, text, last line but one, *dele* comma.

,, 115, text, line 6, *for* ἀργᾶν *read* ἀργᾶντα.

,, 137, text, line 4, *after* νεῦσον *place* a comma.

,, ,, second column of notes, line 6, *for* places *read* battles.

,, 138, note on line 78, ταῖσι, line 3, *after* It is, *read* plural in reference to the two fights.

,, 147, after last word of notes, *add* μὲν.

,, 149, first line of note, *for* ἐπράξετο *read* ἐπράξατο.

,, 167, note on line 113 end, *for* εὐπαλάμων *read* εὐπαλάμων.

,, 175, note on line 56, *for* members *read* numbers.

,, 183, text, line 8, *for* προσύνοντ' *read* πορσύνοντ'.

,, 187, text, fourth line from bottom, *for* ταχεῖαν *read* ταχειᾶν.

,, 191, text, fourth line from bottom, *for* ἀκτῖνας *read* ἀκτῖνος.

,, 205, note on line 101, transl., *for* ', and in speech and daring' *read* 'and speech, and in daring.'

,, 206, note on line 110, line 11, *for* change *read* clause.

,, ,, last line of column, *for* accountable *read* explicable.

,, 212, text, line 6, place comma after ἔδειξεν; line 7, *dele* comma; line 8, *dele* first comma.

,, 227, text, line 6, *dele* comma after χειρῶν; line 7, *for* κατάβαιν'· ἐν— *read* καταβαίνει.—.

,, 228, text, line 3, *for* ἐπ' ἀλπνὸς *read* ἔπαλπνος.

,, 229, text, last line, *for* Τελμῶνι *read* Τελαμῶνι.

,, 239, note on line 89, *for* first line *read* 'For them shall I cause singers to utter in...'

,, 240, note on line 94, κρυπτέτω, *for* 107 *read* 97.

,, 250, Introd. line 3, *for* Temâgenidas *read* Timâgenidas.

,, 251, line 2, *for* induces *read* introduces.

,, ,, line 3, *for* reflection *read* reflections.

,, 258, second line of Introduction, *for* 400 read 490.

,, ,, last line of Analysis, *read* from reeds of Lake Kêphisis.

OLYMPIA I.

ON THE VICTORY OF HIERO'S RIDING HORSE PHERENIKOS, B. C. 472.

INTRODUCTION.

CHRONOLOGY.

	B.C.
HIERO wins the prize with the single horse, Gelo with the four-horse chariot at Olympia	488
Pindar goes to Sicily. Death of Thêro. Hiero rises to the height of his power, the tyranny at Agrigentum being upset. Nem. I. composed	473
Hiero's second victory with the single horse at Olympia. Pindar composes Ol. I. and XII., Nem. IX., Isthm. II. .	472
Hiero wins with the four-horse chariot (according to the poet's hope, *vv.* 109, 111) at Olympia. The poet was at Thebes this year[1]	468

[1] Pausanias, VIII. 42, tells us that Hiero did not pay his vows for his victories to Olympian Zeus; but that Deinomenes his son did so after his father's death. The following epigrams are quoted:

σόν ποτε νικήσας, Ζεῦ Ὀλύμπιε, σεμνὸν ἀγῶνα
τεθρίππῳ μὲν ἅπαξ μουνοκέλητι δὲ δίς,
δῶρ' Ἱέρων τάδε σοι ἐχαρίσσατο, παῖς δ' ἀνέθηκεν
Δεινομένης πατρὸς μνῆμα Συρακοσίου.

and *υἱὸς μέν γε Μίκωνος Ὀνατᾶς ἐξετέλεσσεν*
νάσῳ ἐν Αἰγίνῃ δώματα ναιετάων.

The gifts (Paus. VI, 12) were a bronze chariot and driver, by Onâtâs of Aegina, and on each side a horse, with a young rider by Kalamis. From

The ode is composed in Aeolian rhythm (*v.* 102), with accompaniment of the Dorian cithern (*v.* 17), for a banquet at Syrakuse (*v.* 17), at which the poet was probably present. It was sung by a chorus of men (*v.* 17, ἄνδρες).

ANALYSIS.

vv.

1—7. A highly elaborated comparison illustrating the superlative renown of the Olympian games.

7—17. They inspire minstrels to sing the praises of Hiero, whose royalty, virtues, and musical taste are touched upon.

17—24. Praise of Pherenikos' easy victory at Pisa, the new home of Pelops.

25—27. Love of Poseidon for Pelops of the white shoulder from his birth.

28—34. The power of Song to give currency to falsehoods.

35. It is fitting to speak well of Deities. [These two considerations appropriately introduce what follows.]

the omission of Kalamis' name in the epigrams we may infer either that Kalamis' riding horses and their riders were offered later than the date of the epigrams, and Onâtâs' work (which cannot be safely dated earlier than, Ol. 79, B.C. 464, the first Olympian festival after Hiero's death), or that Kalamis was Onâtâs' assistant, and had not acquired independent fame. Hence Kalamis' 'floruit' ought not, as Professor Jebb suggests, to be placed so early as Ol. 78.

De Jongh places Hiero's first Olympian victory B.C. 476, and to it refers this ode, as he would have been Αἰτναῖος not Συρακόσιος, B.C. 472, he having founded Aetna, B.C. 476. The Schol. refer both first victory and this ode to B.C. 488, the latter wrongly beyond doubt. De Jongh thinks the error is owing to a confusion between Hiero's single-horse victory, and Gelo's chariot victory gained in that year. The Schol. on v. 23 (35) cites Didymos as saying on Apollodôros' authority that Hiero was Συρακούσιος, not Αἰτναῖος, at the date of the ode, but as the fancy for exalting Aetna at the expense of Syrakuse did not in likelihood last for more than one Olympiad, De Jongh is not justified in rejecting the date B.C. 472. According to Didymos, Hiero was Αἰτναῖος at the time of his last two Olympian victories, and yet the first epigram quoted from Pausanias makes him Συρακόσιος. Thêro was at war with Hiero, B.C. 476, and it is not likely that Thêro's friend, as Pindar was before he was Hiero's, should get a commission from Hiero before the reconciliation with Thêro.

36—45. Pindar's version of Pelops' disappearance, viz. his abduction by Poseidon.
46—51. The false myth invented through envy.
52—53. Deprecation of evil-speaking.
54—66. Bliss, insolence, and punishment of Tantalos, and consequent return of Pelops to earth.
67—89. Episode of Pelops' race with Oenomaos, including his invocation of Poseidon (*vv.* 75—85).
90—96. Pelops' posthumous glory at Olympia.
97—100. Happiness of victors.
100—111. Mention of Hiero's equestrian victory and of his excellence; expression of a hope that he will win the Chariot race.
111—end. Parallel of Pindar's paramount position as poet with Hiero's as king, and a prayer for the continuance of their exalted position during Hiero's life-time.

Throughout the whole Ode, which insists on the blessings of fame, there runs a subtly-veiled depreciation of long life. Tantalos' heaven-favored prosperity ends in woe. The crime for which he suffered was attempting to make men immortal. Pelops despises life in comparison with glory (*vv.* 82, 83). He had much trouble in life and great glory after death. Again, *vv.* 97—100 and 113, 114 inculcate contentment with present satisfaction of high ambition. Of course the more transparent bearing of the myth of Tantalos is on the danger of satiety and the sure punishment of insolence, while Pelops' connection with Poseidon, one of the Triopean Deities, links him to Hiero (Pyth. II. 11, 12), in whose family that cult was hereditary. Again, his being the first winner at Olympia makes his story generally appropriate to the Ode. Still I cannot help feeling that the Poet was influenced by his knowledge that Hiero's years were numbered. See Introduction to Pyth. III.

Στρ. α'.

Ἄριστον μὲν ὕδωρ, ὁ δὲ χρυσὸς αἰθόμενον πῦρ
ἅτε διαπρέπει νυκτὶ μεγάνορος ἔξοχα πλούτου·
εἰ δ' ἄεθλα γαρύεν 5
ἔλδεαι, φίλον ἦτορ,
μηκέτ' ἀελίου σκόπει

1—9. 'Of sovereign worth is water, while gold, as blazing fire at night shines out, is beyond compare the brightest treasure of lordly wealth. But if thou art fain to celebrate games, heart of mine, look thou no more for other star by day more genial than the sun in the waste of heaven; so surely shall we not name a contest transcending Olympia's; inspired whereby the hymn of high renown steals o'er minstrels' faculties so that they laud the son of Kronos.' Compare the opening of Ol. x.

1. *Ἄριστον μὲν ὕδωρ.*] That this was a proverbial expression in Pindar's time is to be inferred from the form in which it is given in the third Olympian Ode, which is earlier than this, i.e. *v.* 42, *εἰ δ' ἀριστεύει μὲν ὕδωρ, κτεάνων δὲ χρυσὸς αἰδοιέστατον.* In all likelihood this simple expression is nearly as old as the sentiment, which Thales found, say, B.C. 600, and formulated into his Kosmical theory. Plato refers to this place, *Euthydem.* p. 304 B, *τὸ γὰρ σπάνιον τίμιον· τὸ δὲ ὕδωρ εὐωνότατον, ἄριστον ὄν, ὡς ἔφη Πίνδαρος.* Arist. *Rhet.* I. 7 § 14 quotes *καὶ τὸ σπανιώτατον (μεῖζον) τοῦ ἀφθόνου· οἷον χρυσὸς σιδήρου, ἀχρηστότερος ὤν· μεῖζον γὰρ ἡ κτῆσις διὰ τὸ χαλεπωτέραν εἶναι. ἄλλον δὲ τρόπον τὸ ἄφθονον τοῦ σπανίου, ὅτι ἡ χρῆσις ὑπερέχει· τὸ γὰρ πολλάκις τοῦ ὀλιγάκις ὑπερέχει· ὅθεν λέγεται ἀ. μ. ὕ.* It has not been generally noticed that this praise of water is considerably qualified by being the anticlimax in the scale of superlatives. We must mentally supply 'of things abundant and useful.' Herod. VII. 16 makes Artabanos call the sea *τὴν πάντων χρησιμωτάτην ἀνθρώποισι.* Though one of the uses of water was to mix with wine, a banquet was not the occasion for a lover of good cheer to insist upon its transcendant excellence. The omission of a comparison, by which Pindar illustrates the supremacy of gold over things rare and ornamental, and of the Olympic contest among games (things honourable), is scarcely to be regarded as a distinction.

αἰθόμενον.] It is true that the verb *αἴθω* is usually intrans.; but the intrans. part., as *αἰθοίσας*, Ol. VII. 48, is rare. The pass. *αἰθόμενος* is found thrice as an epithet of *πῦρ* in the Hesiodic poems, once of *δᾷς*, once of *ἱερά*, and more than twenty times with *πῦρ*, *δᾷς*, *λαμπτήρ*, *δαλὸν* in the Homeric. Don.'s note seems likely to mislead. The simile of fire blazing at night may have reference to the eruption of Aetna, which began B.C. 479.

2. *ἔξοχα.*] Cf. Ol. VIII. 23, *ἔνθα ...ἀσκεῖται Θέμις ἔξοχ' ἀνθρώπων,* Pyth. V. 24, *φίλει δὲ Κάρρωτον ἔξοχ' ἑταίρων.*

πλούτου.] Equivalent to *κτεάνων*, cf. *Φιάλαν, πάγχρυσον κορυφὰν κτεάνων,* Ol. VII. 4, and Ol. III. 42.

5. *ἀελίου.*] So the best MSS. There is a slight balance of evidence that Pindar always used this form, with synizesis when needful. That he always used *ἀεθλο-* is tolerably certain.

ἄλλο θαλπνότερον ἐν ἁμέρᾳ φαεννὸν ἄστρον ἐρήμας
δι' αἰθέρος, 10
μηδ' Ὀλυμπίας ἀγῶνα φέρτερον αὐδάσομεν·
ὅθεν ὁ πολύφατος ὕμνος ἀμφιβάλλεται

6. ἄστρον.] Frag. 84 [74] (on an eclipse), the sun is ἄστρον ὑπέρτατον.

ἐρήμας.] The adjective refers to the apparent absence of stars, and is different from Homer's ἀτρύγετος, *Il.* XVII. 425, of the empty αἰθὴρ in which nothing offers resistance to the passage of σιδήρειος ὀρυμαγδός. Cf. Ol. XIII. 88.

αἰθέρος.] Fem. in Hom., masc. in Att. Prose and Tragic Iambics (except once in Eurip.). Pindar has it fem. here and in Ol. XIII. 88, both Aeolian odes, but twice masculine in Dorian rhythms, Ol. VII. 67, Nem. VIII. 42, ὑγρὸν αἰθέρα.

7. μήδ' αὐδάσομεν.] In Soph. *Aj.* 572, καὶ τάμὰ τεύχη μήτ' ἀγωνάρχαι τινὲς | θήσουσ' Ἀχαιοῖς μήθ' ὁ λυμεὼν ἐμός, which Schn. quotes, μήτε is explained by the previous ὅπως according to Prof. Jebb. Here it is simplest to regard the previous imperative clause as equivalent to an expletive and cite Ar. *Eccl.* 999, μὰ τὴν Ἀφροδίτην μὴ 'γὼ σ' ἀφήσω, id. *Av.* 194, μὰ γῆν μὰ παγίδας μὰ νεφέλας μὰ δίκτυα μὴ 'γὼ νόημα κομψότερον ἤκουσά πω. We find, *Il.* X. 330, XV. 42, μὴ with ind. after ἴστω νῦν. Mr Jackson suggests that cases of μὴ with ind. in such solemn forms of asseveration are survivals of an old idiom. Now the Sanskrit *mâ* shows us that μὴ is probably older than οὐ, and again the use of μὴ in prohibitions, wishes, &c., suggests that it is of stronger force, and might therefore be retained occasionally in emphatic negation. Is οὐ μὴ to be explained as the old strong negative retained with the newer, weaker sign of negation added to distinguish the function of the μή, which might be liable to misconception after its general disuse as a particle of direct negation? We find μὴ irregularly used in rhetorical interrogations, e.g. Dem. *F. L.* 444, πῶς οὖν μήτε ψεύσομαι φανερῶς, μήτ' ἐπιορκεῖν δόξας πάνθ' ὅσα βούλομαι διαπράξομαι; Plat. *Gorg.* 510 D, *Phileb.* 18 E, *Krat.* 429 D (all due to Mr Jackson).

Ὀλυμπίας.] For *comparatio compendiaria* cf. Madv. § 90, Rem. 1, *Il.* XXI. 191, κρείσσων δ' αὖτε Διὸς γενεὴ Ποτάμοιο τέτυκται where Ποτάμοιο = γενεῆς Ποτάμοιο or ἤ γενεὴ Ποτάμοιο. Here then we must say Ὀλυμπίας = ἀγῶνος Ὀλυμπίας, or ἤ ἀγῶνα Ὀλυμπίας, a less usual construction than ἀγῶνος Ὀλυμπίου or ἤ ἀγῶνα Ὀλύμπιον, so that it almost seems as if this genitive takes the place of an adjective. Cf. however Nem. VI. 12 Νεμέας ἐξ ἀέθλων, Pyth. XI. 12 ἀγῶνι Κίρρας.

8. ὅθεν.] Cf. τᾶς ἄπο θεύμοροι νίσσοντ' ἐπ' ἀνθρώπους ἀοιδαί, Ol. III. 9, Ὀρτυγία...σέθεν | ἀδυεπὴς ὕμνος ὁρμᾶται θέμεν | αἶνον ἀελλοπόδων μέγαν ἵππων, Nem. I. 4.

ἀμφιβάλλεται.] Cf. Eur. *Bacch.* 384, ἀνδράσι κρατήρ | ὕπνον ἀμφιβάλλῃ. *Il.* X. 535, ἀμφὶ κτύπος οὔατα βάλλει. Dissen explains 'is comprehended' comparing the metaphorical use of περιβάλλεσθαι (*mid.*), amplecti, 'to comprehend.' If we understand a word meaning motion with ὅθεν, as in Ol. IX. 19, Pyth. IX. 29, we might render 'hath its foundations laid all about by minstrel skill.' Cf. Frag. 176, quoted on *v.* 16. For *Od.* XXIII. 192, τῷ...ἀμφιβαλὼν θάλαμον δέμον means 'having laid foundations'

σοφῶν μητίεσσι, κελαδεῖν 15
10 Κρόνου παῖδ' ἐς ἀφνεὰν ἱκομένους
μάκαιραν Ἱέρωνος ἑστίαν,

Ἀντ. α'.

θεμιστεῖον ὃς ἀμφέπει σκᾶπτον ἐν πολυμάλῳ
Σικελίᾳ, δρέπων μὲν κορυφὰς ἀρετᾶν ἄπο πασᾶν, 20
ἀγλαΐζεται δὲ καὶ
15 μουσικᾶς ἐν ἀώτῳ,
οἷα παίζομεν φίλαν
ἄνδρες ἀμφὶ θαμὰ τράπεζαν. ἀλλὰ Δωρίαν ἀπὸ φόρμιγγα πασσάλου

or 'first courses about it, I built a chamber.' Two interpretations of Schol., προβάλλεται, περιγράφεται (cf. *Il.* XXIII. 255), support this view, which is at least as legitimate as Tafel's 'is discharged all about by poets' minds (as arrows are by bows).' Surely we should expect ὕμνοι ἀμφιβάλλονται, as Pindar's darts and arrows of song have definite marks, which they hit. I only defend my suggestion as next best to the rendering given above after Heyne, Böckh and Don. Herm. explains 'i. q. ἀναβάλλεται, ἐμβάλλεται.' Welcker thought there was a metaphor from a robe, cf. Schol. κοσμεῖται. Wakefield compares Ar. *Lysistr.* 28. In short, if once the simplest meaning be set aside there is no limit to conjecture.

9. σοφῶν.] Cf. Pyth. I. 42. Here the Chorus is included.

κελαδεῖν.] For inf. cf. Goodwin, § 97, note 2, Nem. III. 31, 32, Pyth. X. 48, Ol. III. 34, IX. 80.

12. θεμιστεῖον.] This derivative does not mean 'lawful,' 'righteous,' but 'of judicial authority.' Cf. *Il.* II. 206, βασιλεύς, ᾧ ἔδωκε Κρόνου παῖς... | σκηπτρόν τ' ἠδὲ θέμιστας ἵνα σφίσιν ἐμβασιλεύῃ, and IX. 99.

13. δρέπων.] Act. instead of usual mid. four times, e.g. Pyth. I. 49, IV. 130; mid. twice, e.g. Nem. II. 9.

κορυφάς.] Cf. Nem. I. 34, ἐν κορυφαῖς ἀρετᾶν μεγάλαις, Ol. V. 1.

14. ἀγλαΐζεται.] 'He rejoiceth in music's rarest bloom, to wit, in such festive strains as we men oftimes raise around the friendly board.' Gloss, λαμπρύνεται. *Il.* X. 331, Simon. Amorg. Frag. 7 line 70, Suidas' ἠγλαϊσμένη· χαίρουσα, λαμπρυνομένη, also Hesiod's and Pindar's use of ἀγλαΐα are conclusive against Böckh's 'is adorned.'

15. ἐν.] ~~Cf. Nem. III. 32, παλαιαῖσι δ' ἐν ἀρεταῖς γέγαθε Ἡλεὺς ἄναξ, where Don. alters needlessly. There it 'in the possession of,' here~~ 'in the encompassing sound of.'

16. οἷα.] For the indefinite relative introducing epexegesis or expansion of a definite antecedent cf. Pyth. II. 75, οὐδ' ἀπάταισι θυμὸν τέρπεται ἔνδοθεν οἷα ψιθύρων παλάμαις ἔπετ' αἰεὶ βροτῷ. III. 18, VI. 21, Frag. 176 [206], κεκρότηται χρυσέα κρηπὶς ἱεραῖσιν ἀοιδαῖς | οἷα τειχίζομεν ἤδη ποικίλον κόσμον αὐδάεντα λόγων, Nem. IX. 9, Ol. X. 8.

17. θαμά.] Sometimes in Pindar equivalent in *sense* to ἅμα, though *not* etymologically connected. θαμά 'in crowds, together' is to θαμά 'often' as *farcio*, φράσσω to *fre-*

λάμβαν', εἴ τί τοι Πίσας τε καὶ Φερενίκου χάρις
νόον ὑπὸ γλυκυτάταις ἔθηκε φροντίσιν
20 ὅτε παρ' Ἀλφεῷ σύτο δέμας
ἀκέντητον ἐν δρόμοισι παρέχων,
κράτει δὲ προσέμιξε δεσπόταν,

Ἐπ. α'.

Συρακόσιον, ἱπποχάρμαν βασιλῆα· λάμπει δέ οἱ κλέος
ἐν εὐάνορι Λυδοῦ Πέλοπος ἀποικίᾳ·
25 τοῦ μεγασθενὴς ἐράσσατο Γαιάοχος
Ποσειδᾶν, ἐπεί νιν καθαροῦ λέβητος ἔξελε Κλωθώ, 40
ἐλέφαντι φαίδιμον ὦμον κεκαδμένον.
ἦ θαυματὰ πολλά, καί πού τι καὶ βροτῶν φάτιν ὑπὲρ
τὸν ἀλαθῆ λόγον

quens, and as *saepio* to *saepe*; while ἅμα is akin to Skt. *sam-* 'together,' Lat. *sim-ul*. For separation of prep. from case cf. Pyth. II. 66.

18. Φερενίκου.] The Schol. on the heading of the Ode give a frag. of Bakchylides on this horse, ξανθότριχα μὲν Φερένικον Ἀλφεὸν παρ' εὐρυδίναν πῶλον ἀελλοδρόμον νικήσαντα. Now if this refers to this victory B.C. 472, Don. must be wrong as to this Pherenikos being mentioned in Pyth. III. for victories dated B.C. 486, 482. A fifteen-year-old is scarcely πῶλος. Even if Bakchylides were referring to Hiero's first Olympian victory B.C. 488, composing long after the event as Pindar does in Pyth. III., we have a seventeen-year-old winner in B.C. 472. Surely the Pherenikos of Pyth. III. was grandsire to the Pherenikos of Ol. I. See Introduction to Pyth. III. Had the horse won before the occasion celebrated in Ol. I., Pindar would probably have alluded to the fact.

21. ἀκέντητον.] Cf. Plat. *Phaedr.* 253 D (of the good horse), ἄπληκτος, κελεύματι μόνῳ καὶ λόγῳ ἡνιοχεῖται.

22. For the idiom cf. *v.* 78, Ol. XI. 104, Nem. I. 18, ὀλυμπιάδων φύλλοις ἐλαιᾶν χρυσέοις μιχθέντα, *ib.* II. 22, ὀκτὼ στεφάνοις ἔμιχθεν ἤδη, Isth. III. 3, ἄξιος εὐλογίαις ἀστῶν μεμίχθαι, Soph. *Antig.* 1311, δειλαίᾳ δὲ συγκέκραμαι δύᾳ, Isth. II. 19, κλειναῖς Ἐρεχθειδᾶν χαρίτεσσιν ἀραρώς.

δεσπόταν.] 'His master.' De Jongh joins δεσ. Συρ., comparing wrongly Ol. VI. 18, ἀνδρὶ κώμου δεσπότᾳ πάρεστι Συρακοσίῳ. Beware of joining Συρ. βασιλῆα. Pindar would use gen. plur., which many MSS. give against the scansion. Cf. Pyth. I. 73, Συρακοσίων ἀρχῷ.

23. ἱπποχάρμαν.] Pindaric for ἱππιοχάρμης, which clearly does not mean 'rejoicing in horses,' but 'fighting as a horseman,' lit. 'horse-fight-some.' Cf. Pyth. II. 2.

οἱ.] For the king.

24. ἀποικίᾳ.] Pisa. Pelops was ἄποικος from Lydia; so that his new home is appropriately called ἀποικίᾳ in connection with Λυδοῦ.

26. καθαροῦ.] 'Purifying.' Cf. κ. θείῳ sulfure puro, Theok. XXIV. 95.

Κλωθώ.] The fates assisted at births, cf. Nem. VII. 1, Ἐλείθυια πάρεδρε Μοιρᾶν βαθυφρόνων, Ol. VI. 42, XI. 52.

28. ἦ θαυματὰ πολλά.] 'Verily tales of marvel are rife, and per-

δεδαιδαλμένοι ψεύδεσι ποικίλοις ἐξαπατῶντι μῦθοι. 45

Στρ. β'.

χάρις δ', ἅπερ ἅπαντα τεύχει τὰ μείλιχα θνατοῖς,
ἐπιφέροισα τιμὰν καὶ ἄπιστον ἐμήσατο πιστὸν 50
ἔμμεναι τὸ πολλάκις·
ἁμέραι δ' ἐπίλοιποι
μάρτυρες σοφώτατοι.
ἔστι δ' ἀνδρὶ φάμεν ἐοικὸς ἀμφὶ δαιμόνων καλά· μείων
γὰρ αἰτία. 55
υἱὲ Ταντάλου, σὲ δ' ἀντία προτέρων φθέγξομαι,
ὁπότ' ἐκάλεσε πατὴρ τὸν εὐνομώτατον 60
ἐς ἔρανον φίλαν τε Σίπυλον,
ἀμοιβαῖα θεοῖσι δεῖπνα παρέχων,
τότ' Ἀγλαοτρίαιναν ἁρπάσαι

Ἀντ. β'.

δαμέντα φρένας ἱμέρῳ χρυσέαισιν ἀν' ἵπποις
ἵπατον εὐρυτίμου ποτὶ δῶμα Διὸς μεταβᾶσαι·

chance to some extent too the bruit of mortals is led all astray by fables tricked out beyond the truth with varied garniture of lies.' Most MSS. read θαῦμα τὰ πολλά. Several editors read θαύματα πολλά, which Don. says is not Greek, because ἔστι the predicate is never omitted. But why not explain θαύματά ἐστι πολλά 'wonders are rife?' However θαυματὰ is supported by the Schol. Vet. Don. cites Soph. *Ant.* 332, πολλὰ τὰ (Don. τε) δεινὰ κοὐδὲν ἀνθρώπου δεινότερον πέλει. For sentiment, cf. Pyth. x. 48.

φάτιν.] MSS. φάτις; and φρένας, which is clearly a correction, but supports an acc. For sentiment, cf. Nem. VII. 23. σοφία δὲ κλέπτει παράγοισα μύθοις, also Thuk. I. 21. 1, but see note on *v.* 47.

30. χάρις.] A personification of the charm of beauty, social harmony, or *minstrelsy* (Ol. VII. 11, XIII. 18, Nem. IV. 7).

31. 'By adding her authority contriveth that even the incredible be ofttimes credible.'

33. For sentiment cf. Ol. XI. 53.

35. μείων γὰρ αἰτία.] Cf. Pyth. I. 82. For sentiment, cf. Ol. IX. 37.

38. ἔρανον.] Cf. Pyth. V. 72. This particular feast is called ἔρανος by Euripides *Hel.* 388, and Epicharmos uses ἔρανος for a feast generally.

41. χρυσέαισιν ἀν' ἵπποις.] For ἵπποι 'chariot' see L. and S.

42. μεταβᾶσαι.] Inf. *extra structuram* after ἁρπάσαι, cf. Pyth. IV. 146, or else after δαμέντα φρένας ἱμέρῳ, cf κελαδεῖν, *v.* 9 supra. If the latter construction be preferred, render 'snatched thee, his heart constrained by yearning to bear thee off,' if the former, place a comma after 'yearning.'

ἔνθα δευτέρῳ χρόνῳ
ἦλθε καὶ Γανυμήδης
45 Ζηνὶ τῶὔτ' ἐπὶ χρέος.
ὡς δ' ἄφαντος ἔπελες, οὐδὲ ματρὶ πολλὰ μαιόμενοι
φῶτες ἄγαγον,
ἔννεπε κρυφᾷ τις αὐτίκα φθονερῶν γειτόνων 75
ὕδατος ὅτι σε πυρὶ ζέοισαν ἀμφ' ἀκμὰν
μαχαίρᾳ τάμον κατὰ μέλη,
50 τραπέζαισί τ' ἄμφι δεύματα κρεῶν 80
σέθεν διεδάσαντο καὶ φάγον.

Ἐπ. β'.

ἐμοὶ δ' ἄπορα γαστρίμαργον μακάρων τιν' εἰπεῖν· ἀφίσταμαι·
ἀκέρδεια λέλογχεν θαμινὰ κακαγόρος. 85
εἰ δὲ δή τιν' ἄνδρα θνατὸν Ὀλύμπου σκοποὶ
55 ἐτίμασαν, ἦν Τάνταλος οὗτος· ἀλλὰ γὰρ καταπέψαι
μέγαν ὄλβον οὐκ ἐδυνάσθη, κόρῳ δ' ἕλεν

43. Pindar and Euripides, *Troad.* 821, follow the legend that Ganymede was the son of Pelops' contemporary Laomedon, others make him Laomedon's brother, Homer his uncle, namely son of Trôs.

47. As Envy is said to have given rise to the rejected story, *vv.* 28—31 scarcely refer to exaggeration or embellishment as Thuk. I. 21, but mean that poetic art will give currency to the most improbable slanders.

48. ὑδ. ζε. ἀκ.] Schol. ὕδωρ ἀκμαίως ζέον. Our phrase 'boiling point' accidentally corresponds to Pindar's ornate turn.

τραπ. ἄμφι.] For each man having a table, cf. Hom. *Od.* XVII. 333, 447.

50. δεύματα] Almost all MSS. δεύτατα, which is as old as Athênaeos (A.D. 230), but one of the oldest MSS. gives the text. δεύτατα would be 'second course,' as Athên., or 'the end of the banquet.'

52. ἄπορα.] For plur. cf. Pyth. I. 34, II. 81, IV. 247.

τινα.] Dêmêter was supposed to have eaten the shoulder.

53. ἀκέρδεια λέλογχεν.] 'Sore loss hath oft befallen evil-speakers.' The use of the perfect indicates the abiding effect of their sin on them. So τὰν Διὸς εὐναὶ λάχον, Pyth. II. 27. τῷ σκληρῷ δαίμονος ὅς με λέλογχε, Theok. IV. 40. For the Doric (and Boeotian) acc. plur. -ος for -ονς instead of -ους, Dor. -ως, cf. Hes. *Scut. Herc.* 302, λαγός. Cf. νᾶσος, Ol. II. 71, ὑπερόχος, ἐσλός, Nem. III. 24, 29.

55. καταπέψαι.] For metaph. cf. *Il.* I. 81, χόλον καταπέψῃ. Here the use is slightly different, but circumstances may be said to form the food of character.

ἄταν ὑπέροπλον, ἄν οἱ πατὴρ ὑπὲρ κρέμασε καρτερὸν
αὐτῷ λίθον, 90
τὸν αἰεὶ μενοινῶν κεφαλᾶς βαλεῖν εὐφροσύνας ἀλᾶται.

Στρ. γ'.

ἔχει δ' ἀπάλαμον βίον τοῦτον ἐμπεδόμοχθον, 95
60 μετὰ τριῶν τέταρτον πόνον, ἀθανάτων ὅτι κλέψαις
ἁλίκεσσι συμπόταις
νέκταρ ἀμβροσίαν τε 100
δῶκεν, οἷς μιν ἄφθιτον
θέσσαν. εἰ δὲ θεὸν ἀνήρ τις ἔλπεταί τι λαθέμεν ἔρδων,
ἁμαρτάνει.
65 τοὔνεκα προῆκαν υἱὸν ἀθάνατοί οἱ πάλιν 105
μετὰ τὸ ταχύποτμον αὖτις ἀνέρων ἔθνος.
πρὸς εὐάνθεμον δ' ὅτε φυὰν
λάχναι νιν μέλαν γένειον ἔρεφον, 110
ἑτοῖμον ἀνεφρόντισεν γάμον

Ἀντ. γ'.

70 Πισάτα παρὰ πατρὸς εὔδοξον Ἱπποδάμειαν

57. Euripides (*Orest.* 6) again follows the same legend as Pindar, and differs from Homer (*Od.* XI. 582).

οἱ...αὐτῷ.] The two pronouns are suspicious. MSS. give τάν οἱ; I think for ἄν τοι.

58. 'Ever eager to cast which from his head he suffers banishment from joy.'

κεφαλᾶς βαλεῖν.] The construction is not paralleled. The alternative rendering 'ever expecting which to hit him on the head' is scarcely better supported. *Il.* XIV. 264, μενοινᾷς certainly seems to mean 'are you apprehensive about,' but κεφ. βαλεῖν 'to hit his head' is not well defended. Perhaps μολεῖν should be read, comparing for gen. ἀκροβόλων δ' ἐπαλξέων λιθὰς ἔρχεται, Aesch. *Sept. c. Th.* 146 (P.). For confusion of μ and β cf. *Il.* XXIV. 81. ἐμβεβαυῖα, cited Plato *Ion*, p. 538 c, ἐμμεμυῖα (Paley), Ol. IX. 8.

ἀλᾶται.] Cf. ψυχὴν ἀλᾶται τῆς πάροιθ' εὐπραξίας, Eur. *Troad.* 642.

59. ἀπάλαμον.] For meaning and quantity cf. Hes. *W. and D.* 20.

βίον.] Of existence after death, cf. Ol. II. 63, βίοτον, 67, αἰῶνα.

60. τριῶν.] Ixion, Sisyphus, Tityos.

63. οἷς μιν.] Bergk suggests οἷς νιν for the MS. reading οἷσιν.

67. πρός.] 'Towards,' 'about the time of.' Pyth. IX. 25, πρὸς ἀῶ, see L. and S.

68. μέλαν.] Proleptic. See *Essay on Style.*

69. ἑτοῖμον.] Though the conditions were hard and success very difficult, still the match was open to all.

σχεθέμεν. ἐγγὺς ἐλθὼν πολιᾶς ἁλὸς οἶος ἐν ὄρφνᾳ 115
ἄπυεν βαρύκτυπον
Εὐτρίαιναν· ὁ δ' αὐτῷ
πὰρ ποδὶ σχεδὸν φάνη.
τῷ μὲν εἶπε· Φίλια δῶρα Κυπρίας ἄγ' εἴ τι, Ποσεί-
δαον, ἐς χάριν 120
τέλλεται, πέδασον ἔγχος Οἰνομάου χάλκεον,
ἐμὲ δ' ἐπὶ ταχυτάτων πόρευσον ἁρμάτων 125
ἐς Ἅλιν, κράτει δὲ πέλασον.
ἐπεὶ τρεῖς τε καὶ δέκ' ἄνδρας ὀλέσαις
μναστῆρας ἀναβάλλεται γάμον

Ἐπ. γ'.

θυγατρός. ὁ μέγας δὲ κίνδυνος ἄναλκιν οὐ φῶτα λαμ-
βάνει.
θανεῖν δ' οἷσιν ἀνάγκα, τί κέ τις ἀνώνυμον 131
γῆρας ἐν σκότῳ καθήμενος ἕψοι μάταν,
ἁπάντων καλῶν ἄμμορος; ἀλλ' ἐμοὶ μὲν οὗτος ἄ-
εθλος 135
ὑποκείσεται· τὺ δὲ πρᾶξιν φίλαν δίδοι.
ὣς ἔννεπεν· οὐδ' ἀκράντοις ἐφάψατο ἔπεσι. τὸν μὲν
ἀγάλλων θεὸς
ἔδωκεν δίφρον τε χρύσεον πτεροῖσιν τ' ἀκάμαντας ἵπ-
πους.

Στρ. δ'.

ἔλεν δ' Οἰνομάου βίαν παρθένον τε σύνευνον·
τέκε τε λαγέτας ἐξ ἀρεταῖσι μεμαλότας υἱούς. 145

71. ἐν ὄρφνᾳ.] Iamos invokes Poseidon and Apollo, νυκτὸς ὑπαίθριος, Ol. vi. 61.

75. Cf. Soph. *Aj.* 520, ἀνδρί τοι χρεὼν | μνήμην προσεῖναι, τερπνὸν εἴ τί που πάθοι, Verg. *Aen.* iv. 307, *fuit aut tibi quidquam | dulce meum.*

77. ταχ. ἁρμ.] A Lydian Chariot was proverbial for swiftness, cf. Frag. 190 [222].

78. Cf. *v.* 22.

81. λαμβάνει.] Cf. Pyth. iv. 70.

83. ἕψοι.] Lit. 'coddle.' Cf. Pyth. iv. 186.

88. ἔλεν.] Generally in zeugma one verb is suppressed: here the verb refers to two objects, but in different senses. Cf. Soph. *Trach.* 353, ταύτης ἕκατι κεῖνος Εὔρυτόν θ' ἕλοι | τήν θ' ὑψίπυργον Οἰχαλίαν.

89. ἀρεταῖσι.] Pindar probably follows the Pythagorean division

90 νῦν δ' ἐν αἱμακουρίαις
ἀγλααῖσι μέμικται,
Ἀλφεοῦ πόρῳ κλιθείς,
τύμβον ἀμφίπολον ἔχων πολυξενωτάτῳ παρὰ βωμῷ.
τὸ δὲ κλέος 150
τηλόθεν δέδορκε τᾶν Ὀλυμπιάδων ἐν δρόμοις
95 Πέλοπος, ἵνα ταχυτὰς ποδῶν ἐρίζεται 155
ἀκμαί τ' ἰσχύος θρασύπονοι·
ὁ νικῶν δὲ λοιπὸν ἀμφὶ βίοτον
ἔχει μελιτόεσσαν εὐδίαν

Ἀντ. δ'.

ἀέθλων γ' ἕνεκεν. τὸ δ' αἰεὶ παράμερον ἐσλὸν 160
100 ὕπατον ἔρχεται παντὶ βροτῷ. ἐμὲ δὲ στεφανῶσαι
κεῖνον ἱππίῳ νόμῳ

of virtues into four, temperance, courage, justice, prudence. Cf. Nem. III. *vv.* 70—75. For phrase, cf. *εὐθυμία τε μέλων εἴην*, Frag. 132 [127].

90. *αἱμακουρίαις.*] Pausanias tells us that a black ram was sacrificed yearly to Pelops as the *blood* offering to *satisfy* his shade. *ἐν... μέμικται = ἐμμέμικται per tmesin.*

93. Cf. Ol. XI. 24.

94. *τηλόθεν.*] 'Now long after,' lit. 'from far off time.' Cf. Pyth. II. 54, *ἐκὰς ἐών.*

δέδορκε.] Cf. Nem. III. 84, *δέδορκεν φάος*, Nem. IX. 41.

ἐν δρόμοις.] Depends on *τὸ κλέος* (Cf. Ol. VIII. 56, 83, Pyth. VI. 18, *ἅρματι νίκαν Κρισαίαισιν ἐν πτυχαῖς*, Pyth. VII. 13), and takes a double genitive, cf. Pyth. IX. 39. For *τᾶν Ὀλ. ἐν δρομ.* cf. *Πυθιάδος δ' ἐν δρόμῳ*, Pyth. I. 32.

95, 96. 'Where is rivalry in swiftness of foot and toil-braving feats of strength.'

ἐρίζεται.] If this be an inversion for *ταχύτατα ἐρίζοντι* it is very peculiar, not to say unique. We find Hes. *Sc.* 5, *νόον οὔτις ἔριζε* without a dat., but *νόον* seems to the analyst to be an accusative of respect, though not necessarily so to a Greek, and it may be on this very phrase that Pindar's artificial turn is framed. The alternative is to take the verb as middle, in the same sense as the active, and then the next verse means 'and toil-braving strength developed to the highest point.' In our athletic dialect *ἀκμὴ ἰσχύος* is 'prime condition,' and the plural is distributive, indicating the various kinds of physical excellence needed for the several exercises.

97—99. For sentiment, cf. Pyth. I. 46 note, Plato *Rep.* V. 465 D, *ζήσουσι τοῦ μακαριστοῦ βίου ὃν οἱ Ὀλυμπιονῖκαι ζῶσι μακαριώτερον.* As the poet immediately speaks of further contests, and we know that one Olympian victory did not content victors, *εὐδίαν* must mean the calm satisfaction caused by having once attained the highest object of ambition.

99. *τὸ δ' αἰεὶ παρ.*] 'Ever fresh,' as the renown of an Olympian victory.

101. *ἱππίῳ.*] 'An equestrian strain' is called a *Καστόρειον*, Pyth. II.

Αἰοληΐδι μολπᾷ
χρή· πέποιθα δὲ ξένον 165
μή τιν' ἀμφότερα καλῶν τε ἴδριν ἀλλὰ καὶ δύναμιν
κυριώτερον
105 τῶν γε νῦν κλυταῖσι δαιδαλωσέμεν ὕμνων πτυχαῖς. 170
θεὸς ἐπίτροπος ἐὼν τεαῖσι μήδεται
ἔχων τοῦτο κῦρος, Ἱέρων,
μερίμναισιν· εἰ δὲ μὴ ταχὺ λίποι,
ἔτι γλυκυτέραν κεν ἔλπομαι 175

Ἐπ. δ'.

110 σὺν ἅρματι θοῷ κλεΐξειν ἐπίκουρον εὑρὼν ὁδὸν λόγων,
παρ' εὐδείελον ἐλθὼν Κρόνιον. ἐμοὶ μὲν ὦν
Μοῖσα καρτερώτατον βέλος ἀλκᾷ τρέφει· 180
ἐπ' ἄλλοισι δ' ἄλλοι μεγάλοι· τὸ δ' ἔσχατον κορυφοῦται

69. Αἰολ. μολπᾷ is in apposition to νόμῳ. It does not follow from the mention of the Dorian lyre, *v.* 17, that this ode was not thoroughly Aeolian in rhythm and accompaniment. Aristot. *Polit.* VI. (IV.) ch. III. tells us that some say there are only two ἁρμονίαι, the Dorian and Phrygian, τά τ' ἄλλα συντάγματα τὰ μὲν Δώρια τὰ δὲ Φρύγια καλοῦσιν. Thus the Aeolian would be included in the Dorian class. There was not a distinct Aeolian lyre, so that the epithet Δωρίαν (φόρμιγγα) seems to have been merely ornamental.

104. ἀλλὰ καί.] Most MSS. give ἅμα καί, others ἄλλον ἢ, or ἄλλον καί. Hermann's emendation is almost certainly right, as M and ΛΛ are often confused. For ἀμφότερα, cf. Ol. VI. 17, Pyth. IV. 79, Isth. I. 42.

105. πτυχαῖς.] Don. 'with artificial turns of song.'

106. θεός.] Not Poseidon, but ὁ μέγας πότμος, cf. Pyth. III. 85, λαγέταν γάρ τοι τύραννον δέρκεται εἴ τιν' ἀνθρώπων ὁ μ. π.

109. κεν.] For ἂν (κε κεν) with Fut. Inf. see Goodwin § 41. 4, who is somewhat too sceptical, and ignores this passage (note 2).

110. σὺν ἅρματι.] For σὺν cf. Nem. X. 48 σὺν ποδῶν σθένει νικᾶσαι, Pyth. I. 38. For dependence on γλυκ. (μέριμναν) cf. νίκα ἅρματι, quoted on *v.* 94, and passim; so too νίκα ἵπποις, Isth. II. 13.

ὁδόν.] Cf. Nem. VII. 51, ὁδὸν κυρίαν λόγων.

111. Κρόνιον.] Κρόνιος or Κρόνιος λόφος, Ol. V. 17, was a hill at the N.W. corner of the Olympian Valley.

112. βέλος.] Pindar is fond of likening his thoughts and words to missiles, Ol. II. 83, 89, βέλη, ὀϊστοί, Ol. IX. 5, βέλη, Ol. XIII. 93, Nem. VII. 71, Pyth. I. 44, ἄκων, Isth. IV. 47 τοξεύματ'; so the tones of the lyre are κῆλα, Pyth. I. 12; ἐτόξευον ὕμνους, Isth. II. 3.

ἀλκᾷ.] Hermann attaches this word to τρέφει 'for my defence.' But for dat. of manner, cf. Ol.

βασιλεῦσι. μηκέτι πάπταινε πόρσιον.
115 εἴη σέ τε τοῦτον ὑψοῦ χρόνον πατεῖν, ἐμέ τε τοσσάδε νικαφόροις
ὁμιλεῖν πρόφαντον σοφίᾳ καθ' Ἕλλανας ἐόντα παντᾷ.

II. 6, IV. 24, XIII. 52.

114. πάπταινε.] Cf. Pyth. III. 22. For sentiment, cf. Ol. III. 44.

115. χρόνον.] For sense of 'lifetime,' cf. Pyth. V. 113.

πατεῖν.] Cf. ἐν εὐθείαις ὁδοῖς στείχοντα, Nem. I. 25, also Ol. II. 21, 22.

τοσσάδε.] For neut. plur. instead of masc. or fem. sing. of pronoun, cf. *v.* 16 οἷα, Ol. X. 8.

OLYMPIA II.

INTRODUCTION.

CHRONOLOGY.

	B.C.
PYTHIAN victory of Xenokrates, Thêro's brother (*v.* 49) . .	494
Thêro became Tyrant of Agrigentum . . . . . abt.	488
Thêro conquered Himera	482
which led to	
The Carthaginian defeat at Himera by Gelo and Thêro . .	480
Xenokrates' Isthmian victory (*v.* 50). Death of Gelo. Usurpation of his brother Hiero	477 (?)
Flight of his brother and heir, Polyzêlos, with Gelo's son and widow, Dâmareta, to her father Thêro	477
Consequently Hiero made war upon Thêro, and about the same time the Himeraeans revolted under Thêro's relatives Capys and Hippokrates.	
Thêro's Olympian chariot victory	476
Thêro after this date became reconciled to Hiero through the mediation of Simonides the poet. Thêro's death . .	473

Thêro's pedigree was Aenêsidâmos, Pataekos (who, or his father Emmenides or Emmenes, went to Agrigentum from Gela, and the last named, or his father Chalkiopeus, emigrated from Rhodes to Gela).....Têlemachos (who migrated from Thêra to Rhodes), Samos, Thêras (who colonized Thêra from Lakônia), Autesion, Tisamenos, Thersandros, Polyneikes (*m.* Argia daughter of Adrastos), Oedipus, Laios, Labdakos, Polydôros, Kadmos.

ANALYSIS.

vv.	
1—6.	Threefold theme of the ode, Zeus, Hêrakles, Thêro, set forth.
6, 7.	Praise of Thêro and mention of his glorious ancestors.
7—11.	Their settlement in Sicily and prosperity there.
12—15.	Prayer to Olympian Zeus for its continuance.
15—22.	Not even Time can undo deeds once done, but good fortune brings forgetfulness of troubles.
22—45.	This truth is illustrated by the fortunes of Kadmos' family, which lead up to
45, 46.	Thêro's descent from Thersandros and Adrastos.
46—51.	So that it is natural that Thêro and his brother should be victorious in games.
51, 52.	Victory releases competitors from troubles.
53—56.	Opportunities for distinction are afforded by wealth combined with virtues, and if a wealthy man knows what is to be—
57—77.	That the unjust are punished but the just lead a life of delight in the Isles of the Blest,
78—83.	Where are Thêro's ancestor Kadmos and his prototype Achilles—
83—86.	If one is intelligent by nature he will understand my sayings;
86—88.	But detractors, such as mine for instance, are mere learners.
89—95.	Complimentary mention of Akragas and high praise of Thêro for kindness and bounty.
95—98.	Yet unjust envy attacks his fame.
98—100.	His bounties are innumerable.

For the bearing of the last 17 lines see note on *v.* 56.

Στρ. α'.

Ἀναξιφόρμιγγες ὕμνοι,
τίνα θεόν, τίν' ἥρωα, τίνα δ' ἄνδρα κελαδήσομεν;
ἦτοι Πίσα μὲν Διός· Ὀλυμπιάδα δ' ἔστασεν Ἡρακλέης 5
ἀκρόθινα πολέμου·
5 Θήρωνα δὲ τετραορίας ἕνεκα νικαφόρου
γεγωνητέον, ὄπι δίκαιον ξένον, ἔρεισμ' Ἀκράγαντος, 10
εὐωνύμων τε πατέρων ἄωτον ὀρθόπολιν·

Ἀντ. α'.

καμόντες οἳ πολλὰ θυμῷ
ἱερὸν ἔσχον οἴκημα ποταμοῦ, Σικελίας τ' ἔσαν
10 ὀφθαλμός, αἰών τ' ἔφεπε μόρσιμος, πλοῦτόν τε καὶ
χάριν ἄγων 20

1. The vocal melody of course determines the instrumental accompaniment.

2. Observe the emphatic δέ. The Games and founder settled the two first questions. Those who bring against Pindar the thoughtless accusation of irrelevance should learn from this passage, copied by Horace, *Od.* I. 12, that the victor was by no means all his theme.

3. For the legend of the founding of the Olympian games by Hêrakles, cf. Ol. XI. 21 sqq. Zeus is to be celebrated as patron deity of the Olympian games, Hêrakles as their founder, and in this instance owing to his connection with Thebes, whence Thêro derived his ancestry.

4. ἀκρόθινα.] In this passage, Pindar pronounced the ι of the neut. plur. subst. ἀκροθίνια as a *y*, so also the ε of θεὸς, Pyth. I. 56. In τετραορίας (*v.* 5) αο is pronounced as one long syllable (synizesis). To illustrate the apposition Dissen cites an epigram in Paus. v. 27 fin. Ζηνὶ θεῶν βασιλεῖ μ' ἀκροθίνιον ἐνθάδ' ἔθηκαν Μενδαῖοι: but ἀκροθ. is here an adj. Don.'s paraphrase 'from the chief spoils,' is misleading as to the grammar of the phrase, as also is L. and S. The neut. plur. subs. means 'an offering,' or 'offerings, of prime spoils.' Here then it means 'as his offering of prime spoils,' epexegetic of ἔστασεν Ὀλυμπιάδα, not merely in apposition with Ὀλυμπιάδα; cf. Soph. *El.* 130 (Jebb).

6. ὄπι.] Hermann reads this instead of MSS. ὀπί, and ξένων, but for ὄπις without gen. cf. Hom. *Od.* XIV. 82, ἀτὰρ σιάλους γε σύας μνηστῆρες ἔδουσιν, | οὐκ ὄπιδα φρονέοντες ἐνὶ φρεσὶν οὐδ' ἐλεητύν. Herm. formerly read ὄπιν, and left ξένον. For the quantity ὄπῑ cf. Epic μήτῑ.

7. ἄωτον.] This word may here mean 'choicest honour to,' as in Ol. III. 4, but as this would *imply* his was the best of the line why not render 'choicest flower' with gen., as in Thuk. I. 1, ἀξιολογώτατον τῶν προγεγενημένων? The compound ὀρθόπολιν is strictly 'upright-city-ed.'

9. ἔσχον.] 'Gat.' Cf. Pyth. I. 65.

ποταμοῦ.] Cf. Eur. *Med.* 846, ἱερῶν ποταμῶν πόλις, Ol. VI. 34, Ἀλφεὸν οἰκεῖν. The neighbourhood of the river made the dwelling-place ἱερόν.

10. ὀφθαλμός.] Cf. Pyth. v. 17.

γνησίαις ἐπ' ἀρεταῖς.
ἀλλ' ὦ Κρόνιε παῖ Ῥέας, ἕδος Ὀλύμπου νέμων
ἀέθλων τε κορυφὰν πόρον τ' Ἀλφεοῦ, ἰανθεὶς ἀοιδαῖς 25
εὔφρων ἄρουραν ἔτι πατρίαν σφίσιν κόμισον

Ἐπ. α'.

15 λοιπῷ γένει. τῶν δὲ πεπραγμένων
ἐν δίκᾳ τε καὶ παρὰ δίκαν ἀποίητον οὐδ' [ἂν] 30
χρόνος ὁ πάντων πατὴρ δύναιτο θέμεν ἔργων τέλος·
λάθα δὲ πότμῳ σὺν εὐδαίμονι γένοιτ' ἄν.
ἐσλῶν γὰρ ὑπὸ χαρμάτων πῆμα θνάσκει 35
20 παλίγκοτον δαμασθέν,

Στρ. β'.

ὅταν θεοῦ Μοῖρα πέμπῃ
ἀνεκὰς ὄλβον ὑψηλόν. ἕπεται δ' ὁ λόγος εὐθρόνοις
Κάδμοιο κούραις, ἔπαθον αἳ μεγάλα, πένθος δὲ πιτνεῖ
βαρὺ 40
κρεσσόνων πρὸς ἀγαθῶν.
25 ζώει μὲν ἐν Ὀλυμπίοις, ἀποθανοῖσα βρόμῳ 45

ἔφεπε.] An inversion of the common Epic use. For suppression of object, cf. Ol. I. 40, Pyth. II. 17.

12. Κρόνιε.] Cf. Pyth. II. 18.

13. πόρον τ'.] For the simple connective where we might expect a preposition, cf. *v.* 47.

14. σφίσιν...γένει.] Don. says σφίσιν for αὐτῶν. But rather the second dative explains and extends the first. Cf. Ol. VIII. 83, ὅν σφιν Ζεὺς γένει ὤπασεν, Pyth. I. 7, ἐπί οἱ νεφέλαν ἀγκύλῳ κρατὶ...κατέχευας. Eur. *Bacch.* 336, ἡμῖν τε τιμὴ παντὶ τῷ γένει προσῇ.

16. ἐν.] Cf. *v.* 63, Ol. VI. 12, VII. 69. For sentiment cf. Simonides, Frag. 69 (111), τὸ γὰρ γεγενημένον οὐκέτ' ἄρεκτον ἔσται.

19. 'For by noble delights a cruel trouble is subdued and dies away, whensoever the Fate of God sends uppermost high bliss.' Cf. Eur. *Herc. Fur.* 101, κάμνουσι γάρ τοι καὶ βροτῶν αἱ συμφοραί.

21. The metaphor is probably from the turning of a wheel, which alternately raises and lowers any point on the periphery. Cf. Tib. I. 5. 70, Versatur celeri Fors levis orbe rotae.

22. ὑψηλόν.] Proleptic.

εὐθρόνοις.] From Pyth. III. 94 this would seem to be more than a mere epithet of royalty.

23. δὲ πιτνεῖ.] The corrections δ' ἐπίτνει and δ' ἔπιτνεν are unwarranted. The overthrow of the calamity would not be regarded as a continuous act in any case, nor was bliss attained gradually in these particular instances, therefore the Historic Pres. is far better than the Imp.

κεραυνοῦ ταννέθειρα Σεμέλα, φιλεῖ δέ μιν Παλλὰς αἰεί,
καὶ Ζεὺς πατὴρ μάλα, φιλεῖ δὲ παῖς ὁ κισσοφόρος. 50

Ἀντ. β'.

λέγοντι δ' ἐν καὶ θαλάσσᾳ
μετὰ κόραισι Νηρῆος ἁλίαις βίοτον ἄφθιτον
30 Ἰνοῖ τετάχθαι τὸν ὅλον ἀμφὶ χρόνον. ἤτοι βροτῶν γε κέκριται 55
πεῖρας οὔ τι θανάτου,
οὐδ' ἀσύχιμον ἁμέραν ὁπότε παῖδ' ἀελίου
ἀτειρεῖ σὺν ἀγαθῷ τελευτάσομεν· ῥοαὶ δ' ἄλλοτ' ἄλλαι 60
εὐθυμιᾶν τε μετὰ καὶ πόνων ἐς ἄνδρας ἔβαν.

Ἐπ. β'.

35 οὕτω δὲ Μοῖρ', ἅ τε πατρώϊον 65
τῶνδ' ἔχει τὸν εὔφρονα πότμον, θεόρτῳ σὺν ὄλβῳ
ἐπί τι καὶ πῆμ' ἄγει παλιντράπελον ἄλλῳ χρόνῳ·
ἐξ οὗπερ ἔκτεινε Λᾷον μόριμος υἱὸς 70

26. Παλλάς.] Mentioned because of the worship of Pallas Onka at Thebes, cf. Aesch. *Sept. c. Theb.* 164, and of Pallas Lindia at Agrigentum, the building of whose temple offered Thêro the opportunity of seizing the tyranny.

30. κέκριται.] 'Verily for mortals no set time of death is determined, nor (is it determined) if ever we shall bring to its close a peaceful day, child of the Sun, with unimpaired good; for at different times divers currents come to men bearing both joys and trials.' Cf. Theognis 381 (373), οὐδέ τι κεκριμένον πρὸς δαίμονός ἐστι βροτοῖσιν, | οὐδ' ὁδός, ἥν τις ἰὼν ἀθανάτοισιν ἄδοι.

32. ὁπότε.] Cf. Thuk. I. 2, ἄδηλον ὂν ὁπότε τις ἐπελθὼν.....ἄλλος ἀφαιρήσεται.

παῖδ' ἀελίου.] For confusion of objects and Personifications, cf. Ol. x. 2, Pyth. iv. 14.

33. ῥοαί.] Cf. Nem. xi. 46, προμαθείας δ' ἀπόκεινται ῥοαί, 'currents (of future events) lie out of reach of foresight.' For form of expression, cf. Ol. vii. 95, Pyth. iii. 104, Isth. iii. 23. Heyne and Böckh join μετέβαν, but the compound with ἐς would require the indication or implication of the place whence. For position of καὶ cf. *v.* 28, of prep. Pyth. ii. 11. The metaphor in ῥοαί is not from *tides*, which are insignificant in the Mediterranean. Cf. Isth. iii. 18, Eur. *Andr.* 349, *Herc. Fur.* 739, παλίρρους πότμος.

35. πατρώϊον.] Extension of predicate. For sentiment cf. Nem. v. 40, πότμος συγγενής.

37. πῆμα παλιντρ.] 'Sad reverse.'

38. μόριμος.] Cf. Ol. iii. 10, vi. 8, Pyth. ii. 2.

συναυτόμενος, ἐν δὲ Πυθῶνι χρησθὲν
παλαίφατον τέλεσσεν.

Στρ. γ'.

ἰδοῖσα δ' ὀξεῖ' Ἐριννὺς
ἔπεφνέ οἱ σὺν ἀλλαλοφονίᾳ γένος ἀρήϊον· 75
λείφθη δὲ Θέρσανδρος ἐριπέντι Πολυνείκει, νέοις ἐν ἀέθλοις
ἐν μάχαις τε πολέμου
τιμώμενος, Ἀδραστιδᾶν θάλος ἀρωγὸν δόμοις· 80
ὅθεν σπέρματος ἔχοντα ῥίζαν πρέπει τὸν Αἰνησιδάμου
ἐγκωμίων τε μελέων λυρᾶν τε τυγχανέμεν. 85

Ἀντ. γ'.

Ὀλυμπίᾳ μὲν γὰρ αὐτὸς
γέρας ἔδεκτο, Πυθῶνι δ' ὁμόκλαρον ἐς ἀδελφεὸν

40. παλαίφατον.] As noun; 'antient oracle,' lit. 'antiently spoken.'

41. ὀξεῖα.] Paley best, 'keen-eyed.' The adj. is in fact adverbial. Cf. Nem. x. 62, ὀξύτατον ὄμμα.

43. Θέρσανδρος.] An Adrastid by his mother Argia, daughter of Adrastos.

ἐριπέντι.] The reading of the best MSS. and Aldine Ed., found also by Apollônios Dyskolos the grammarian (A.D. 117—161), and needlessly altered by him to ἐριπόντι, from analogy of Homeric intrans. ἤριπον.

νέοις.] The only instance I know of νέος = 'of the young,' as epithet of externals, is Soph. *Aj.* 510, νέας τροφῆς στερηθείς. νέα φροντίς, ν. διάνοια, νεαρὰν ἀρετάν, are not to the point. I have thought that the games instituted by Adrastos (cf. Nem. IX. 9—12) at Sikyon are meant.

44. μάχαις.] In the war of the Epigoni and the fight in Mysia, in which he showed himself the foremost of the Hellênes in prowess and was slain by Têlephos.

46. σπέρματος.] I take the genitive to be in a sort of apposition with ὅθεν, cf. Ol. VII. 24; as the poet would hardly make ῥίζαν antecedent to σπέρμα. Don. is misleading, for here the ῥίζαν is derived from the θάλος, through, as I take it, the σπέρμα which the θάλος bears, while in Aesch. *Suppl.* 105, which he compares, νεάζει πυθμὴν δι' ἀμὸν γάμον τεθαλώς (far better than τὸ θάλλος, see Paley), the old stock sprouts.

ἔχοντα.] Most MSS. give ἔχοντι ῥίζαν. πρ. .... Besides the awkwardness of the asyndeton, and the necessity of supplying a subject for ἔχοντι from *v.* 36, the Pindaric doctrine of γνήσιαι ἀρεταί is not so well enforced as by the text. Four MSS. (three 13th cent.) give the v. l. ἔχοντα. We can infer from the Schol. that Aristarchos (B.C. 156) read ἔχοντα, but that Didymos got his punctuation with the reading ἔχοντι, probably a careless alteration due to the neighbourhood of πρέπει.

47. λυρᾶν τε.] Cf. *v.* 13.

49. For victories of Xenokrates, Thêro's brother, see Introd.

50 Ἰσθμοῖ τε κοιναὶ Χάριτες ἄνθεα τεθρίππων δυωδεκα-
δρόμων 90
ἄγαγον· τὸ δὲ τυχεῖν
δ, | πειρώμενον ἀγωνίας παραλύει δυσφρονᾶν. 95
ὁ μὰν πλοῦτος ἀρεταῖς δεδαιδαλμένος φέρει τῶν τε καὶ
τῶν
καιρόν, βαθεῖαν ὑπέχων μέριμναν ἀγροτέραν, 100
Ἐπ. γ'.
55 ἀστὴρ ἀρίζηλος, ἐτυμώτατον
ἀνδρὶ φέγγος· εἰ δέ μιν ἔχων τις οἶδεν τὸ μέλλον,

ὁμόκλαρον.] Cf. Nem. IX. 5.

50. Χάριτες.] They are givers of victory here as in Ol. VI. 76, Nem. V. end, X. 38.

ἄνθεα.] 'Crowns of four-horse teams which twelve times run the course.' For the crowning of the horses or mules cf. Ol. XIII. 10.

51. τὸ δὲ τυχεῖν.] 'Now to win when essaying a contest sets one free from its hardships.' τυχεῖν equiv. to εὐτυχεῖν. Cf. Pyth. III. 104.

52. δυσφρονᾶν.] So Dindorf. Most editors, after inferior MSS., read δυσφρόνων. Most MSS. give the obvious gloss δυσφροσύναν or -ας, perhaps suggested by Hes. *Theog.* 528, ἐλύσατο δυσφροσυνάων.

53. For sentiment, cf. Pyth. V. 1—4.

φέρει.] 'Bringeth opportunity for divers aims, suggesting a deep yearning for noble quests.'

τῶν τε καὶ τῶν.] Cf. Pyth. VII. 22. Generally used of varieties; but of opposites Isth. III. 51, Theogn. 398.

54. μέριμναν.] Cf. Ol. I. 108.

ἀγροτέραν.] On the form, cf. Pyth. III. 4. Here 'eager in pursuit.' Pyth. IX. 6, 'huntress.'

55. ἀρίζηλος.] From ἀρι-διηλος, ἀρι-διϝηλος, from √ DIV. For termination, cf. ἔκ-ηλος. In δῆλος the iota is absorbed.

ἐτυμώτατον.] Both ἐτήτυμος and ἔτυμος are, I believe, superlative forms connected with ἐτεό-ς. Cf. Skt. *satyatama-s.* In ἔτυμος either -τη- is dropped by dissimilation, as in τράπεζα from τετραπεζα, or it is formed with *-ma* instead of *-tama*, and *y* is dropped. The reading of the best MSS. is rejected here for ἐτήτυμον, the loss of the syllable being set straight by taking ὀρθαῖς, ἔβα, for the better supported ὀρθαῖσι, ἐπέβα, *vv.* 75, 95. In *vv.* 15, 35, πεπραγμένων, πατρῴϊον have the first syllable scanned long. The fault lies with the metrical Schol. who may have gone by the first two epodes, reckoning the doubtful syllables short, and the grammarians who interpolated ἀλαθινόν. I venture to think the metre of the text is more consonant with the rest of the rhythm than that of the critics.

56. εἰ δέ μιν ἔχων τις.] This is the reading of best MS. authority. I hold that the apodosis of the sentence is lost by reason of the long digression *vv.* 57—83, and that the poet intended, 'But if one possessing wealth combined with virtues knows what is to be, that if he be just he will attain bliss after death, he will understand my sayings (*v.* 83), and strong in my praises will not heed the censures of the envious'

ὅτι θανόντων μὲν ἐνθάδ' αὐτίκ' ἀπάλαμνοι φρένες 105
ποινὰς ἔτισαν, τὰ δ' ἐν τᾷδε Διὸς ἀρχᾷ
ἀλιτρὰ κατὰ γᾶς δικάζει τις ἐχθρᾷ
60 λόγον φράσαις ἀνάγκᾳ·

Στρ. δ'.

ἴσαις δὲ νύκτεσσιν αἰεί,
ἴσαις δ' ἁμέραις ἀέλιον ἔχοντες, ἀπονέστερον 110
ἐσλοὶ δέκονται βίοτον, οὐ χθόνα ταράσσοντες ἐν χερὸς ἀκμᾷ
οὐδὲ πόντιον ὕδωρ 115
65 κεινὰν παρὰ δίαιταν· ἀλλὰ παρὰ μὲν τιμίοις
θεῶν, οἵτινες ἔχαιρον εὐορκίαις, ἄδακρυν νέμονται 120

(*v.* 95). Böckh suggests εἴ γέ μιν ἔχων, the sense of which is grammatically clear, but not in accordance with Pindar's views; for he would not think the glory to be attained through wealth combined with virtues dependent on knowledge of the after-life. Rauchenstein, Tafel, Don. read εὖ δέ μιν ἔχων 'if a person possesses this (i.e. wealth adorned by virtue), he well knows, &c.' But again this knowledge is not dependent on wealth.

57. θανόντων μέν.] Opposed by ἴσαις δὲ (*v.* 61). The δ' of *vv.* 58, 62, is in both cases quite subordinate. Rauchenstein's explanation is condemned by his separation of ἐνθάδε from θανόντων.

ἀπάλαμνοι.] Solon, Frag. 27 (3) 12, οὐδ' ἔρδειν ἔθ' ὅμως ἔργ' ἀπάλαμνα θέλει. Theogn. *v.* 281, δειλῷ γάρ τ' ἀπάλαμνα βροτῷ πάρα πόλλ' ἀνελέσθαι | πὰρ ποδός, ἡγεῖσθαί θ' ὡς καλὰ πάντα τιθεῖ. With this passage compare Frag. 106 [95].

59. δικάζει τις.] The Schol. says Pluto is meant, but it might be Minos. The indefinite pronoun is used in solemn reticence, as in Aesch. *Eum.* 360, σπευδόμεναι δ' ἀφελεῖν τινὰ τάσδε μερίμνας.

61, 62. Interpolated MSS. read ἴσον...ἴσα δ' ἐν for metrical reasons, which however are not conclusive. The text reminds one of the curious description of Laïstrygonia, Od. x. 82—86.

62. ἀπονέστερον.] Far easier than life on earth.

63. δέκονται.] So Wüstemann after one MS. Most read δέρκονται, a mistake suggested by the two preceding lines. Cf. Isth. v. 15.

οὐ χθόνα, κ.τ.λ.] Cf. Isth. I. 48, 49, which suggest that ταράσσοντες πόντιον ὕδωρ means fishing, while Hes. *W. and D.* 236 makes for navigation generally.

ἀκμᾷ.] 'With utmost stress of handiwork.' For ἐν with dat. used adverbially cf. *v.* 16. For phrase cf. ἀ. ποδῶν, Isth. VII. (VIII.) 38, ἀ. φρενῶν, Nem. III. 39.

65. κεινάν.] '*Owing to* lack of sustenance.' Cf. Thuk. I. 141, § 9.

τιμίοις θεῶν.] Dissen and Don. understand 'those who are honoured by the gods;' but the gen. cannot be defended except as a partitive. I take the Chthonian deities to be meant, and οἵτινες to refer back to ἐσλοί.

αἰῶνα· τοὶ δ' ἀπροσόρατον ὀκχέοντι πόνον.

Ἀντ. δ'.

ὅσοι δ' ἐτόλμασαν ἐστρὶς
ἑκατέρωθι μείναντες ἀπὸ πάμπαν ἀδίκων ἔχειν 125
70 ψυχάν, ἔτειλαν Διὸς ὁδὸν παρὰ Κρόνου τύρσιν· ἔνθα μακάρων
νᾶσος ὠκεανίδες
αὖραι περιπνέοισιν· ἄνθεμα δὲ χρυσοῦ φλέγει, 130
τὰ μὲν χερσόθεν ἀπ' ἀγλαῶν δενδρέων, ὕδωρ δ' ἄλλα φέρβει,
ὅρμοισι τῶν χέρας ἀναπλέκοντι καὶ στεφάνοις, 135

Ἐπ. δ'.

75 βουλαῖς ἐν ὀρθαῖσι Ῥαδαμάνθυος,
ὃν πατὴρ ἔχει Κρόνος ἑτοῖμον αὐτῷ πάρεδρον,
πόσις ὁ πάντων Ῥέας ὑπέρτατον ἐχοίσας θρόνον. 140
Πηλεύς τε καὶ Κάδμος ἐν τοῖσιν ἀλέγονται·
Ἀχιλλέα τ' ἔνεικ', ἐπεὶ Ζηνὸς ἦτορ
80 λιταῖς ἔπεισε, μάτηρ·

Στρ. ε'.

ὃς Ἕκτορ' ἔσφαλε, Τροίας 145

67. τοὶ δ'.] Opposed to ἐσλοί; 'but the wicked.'

68. ἐστρίς.] The number three, and the metempsychosis here implied, are probably Pythagorean. Cf. Plat. *Phaedr.* p. 249 A.

70. Διὸς ὁδόν.] There seems to have been a legend of Zeus paying solemn visits to the Isles of the Blest, which Plato used *Phaedr.* 246 E.

Κρόνου.] Cf. Hes. *W. and D.* 169.

71. νᾶσος.] Cf. Ol. I. 53.

72. χρυσοῦ.] For gen. instead of adj., cf. Ol. I. 7.

74. καὶ στεφάνοις.] 'And (their heads) with crowns.' The suppression of κεφαλάς, which Böckh read for στεφάνοις, made alteration almost inevitable. Most good MSS. read στεφάνους. For the ὅρμοι twined about, i.e. carried in, their hands, cf. Isth. I. 66.

75. Rhadamanthys here seems to play the part given to Minos Plat. *Gorg.* 526 C.

ἐν.] Cf. Pyth. IV. 59.

76. Κρόνος.] The reading of the interpolated MSS. for the obviously corrupt γᾶς. I suspect that πατρὸς was the original reading, as Κρόνος was Rhadamanthys' grandfather. After πατήρ, πατρὸς might easily drop out.

78. Πηλεύς.] Pêleus is suggested by Kadmos, cf. Pyth. III. 87. Achilles the great adversary of Troy is apposite to Thêro, foe of the Elymi of Trojan descent. Kyknos and Memnon suggest Thêro's Phoenician enemies.

ἄμαχον ἀστραβῆ κίονα, Κύκνον τε θανάτῳ πόρεν,
Ἀοῦς τε παῖδ' Αἰθίοπα. πολλά μοι ὑπ' ἀγκῶνος ὠκέα
βέλη 150
ἔνδον ἐντὶ φαρέτρας
85 φωνάεντα συνετοῖσιν· ἐς δὲ τὸ πὰν ἑρμηνέων
χατίζει. σοφὸς ὁ πολλὰ εἰδὼς φυᾷ· μαθόντες δὲ λά-
βροι 155
παγγλωσσίᾳ, κόρακες ὥς, ἄκραντα γαρύετον

Ἀντ. ε'.

Διὸς πρὸς ὄρνιχα θεῖον.
ἔπεχε νῦν σκοπῷ τόξον. ἄγε θυμέ, τίνα βάλλομεν 160
90 ἐκ μαλθακᾶς αὔτε φρενὸς εὐκλέας ὀιστοὺς ἱέντες; ἐπί
τοι
Ἀκράγαντι τανύσαις 165
αὐδάσομαι ἐνόρκιον λόγον ἀλαθεῖ νόῳ,
τεκεῖν μή τιν' ἑκατόν γε ἐτέων πόλιν φίλοις ἄνδρα
μᾶλλον 170
εὐεργέταν πραπίσιν ἀφθονέστερόν τε χέρα

Ἐπ. ε'.

95 Θήρωνος. ἀλλ' αἶνον ἐπέβα κόρος

85. ἐς δέ.] 'But for the majority they need interpreters.'

86. φυᾷ.] Cf. τὸ δὲ φυᾷ κράτιστον ἅπαν, Ol. IX. 100, Plat. *Phaedr.* p. 245 A.

87. παγγλωσσίᾳ.] Reckless unstinted speech. A wealth of words poured forth without thought or scruple. License of tongue. See Isokrates' use of παῤῥησία.

ἄκραντα.] Cf. Aesch. *Choeph.* 884, ἄκραντα βάζω, Eur. *Suppl.* 770.

γαρύετον.] Simonides and Bakchylides. Their envy of Pindar is probably introduced to associate the poet with the victor and emphasize his sympathy.

90. Cf. Pyth. IV. 4.

91. τανύσαις.] Böckh takes this as optative, cf. Ol. IX. 14, and puts a colon after it, against a slight preponderance of MS. authority and the Schol. Moreover τοι is more likely to be used in affirmation than with the precative.

93. ἐτέων.] For gen. cf. Madv. § 66 *a*. However the number of years is said by the Schol. to refer to the age of Akragas, which was 106 years old at the date of this ode. Accordingly the gen. might as far as grammar goes qualify πόλιν (Madv. § 54 *b*), but this construction would limit the compliment strangely. I think the limit of time hints at a tradition of superlative hospitality indulged in by one of Thêro's ancestors. ἔτος, akin to *vetus*, had an initial ϝ.

95. 'But praise is attacked by disgust, not paying heed to justice,

οὐ δίκᾳ συναντόμενος, ἀλλὰ μάργων ὑπ' ἀνδρῶν, 175
τὸ λαλαγῆσαι θέλων κρύφον τε θέμεν ἐσλῶν καλοῖς
ἔργοις. ἐπεὶ ψάμμος ἀριθμὸν περιπέφευγεν·
ἐκεῖνος ὅσα χάρματ' ἄλλοις ἔθηκεν, 180
100 τίς ἂν φράσαι δύναιτο;

but felt by covetous men, eager that prating should bring obscurity (*lit.* for prating and bringing obscurity) on fair deeds of noble men.' For this κόρος cf. Ol. XIII. 10.

96. συναντόμενος.] Cf. Isth. II. 2, κλυτᾷ φόρμιγγι σ.

μάργων.] Cf. Theognis 581, ἐχθαίρω δὲ γυναῖκα περίδρομον ἄνδρα τε μάργον, | ὃς τὴν ἀλλοτρίην βούλετ' ἄρουραν ἀροῦν.

97. The construction is θέλων τὸ λαλαγῆσαι θέμεν τε κρύφον. Cf. Soph. *Œd. Kol.* 442, τὸ δρᾶν οὐκ ἠθέλησαν. Hermann makes θέμεν govern τὸ λαλαγῆσαι, as well as the rare subst. κρύφον. He also proposes τιθέμεν for τε θέμεν, 'eager that babbling bring obscurity over.' The MSS. give θέλων, but elsewhere Pindar always uses the form ἐθέλων. I would suggest κακολογῆσαι for τὸ λαλαγῆσαι. True, κακολογέω is not found in poets, but cf. the Pindaric παλαιμονέω, also εὐμενέω, ναυστολέω, μοναρχέω, which are not found in earlier extant works. Pindar uses the equally unpoetical κακολόγος. I imagine that κολαλογῆσαι was the corruption, and the text its correction.

98. ψάμμος.] Cf. Ol. XIII. 45, Hor. *Od.* I. 28. 1.

99. ἔθηκεν.] The Aor. is frequentative.

OLYMPIA III.

ON THERO OF AKRAGAS, COMPOSED FOR THE THEOXENIA.

INTRODUCTION.

THIS Ode was composed for the same victory as that celebrated in Ol. II.

From the greater prominence given to the victory and to the Olympian games in this Ode, and from the αὖτε of Ol. II. 90, we may infer with tolerable certainty that this Ode was composed before Ol. II.

It was probably for recitation at the Theoxenia[1], a festival supposed to have been instituted by the Dioskuroi, who with their sister Helenê were said to have entertained the Gods, and it was probably sung in a temple at Agrigentum, while Thêro stood crowned with victor's chaplet (*vv.* 6, 13).

The Schol. tells us that Aristarchos explained the theme of the Ode by stating that the Dioskuroi were held in high honour at Agrigentum.

From the intimate connection of the Emmenidae with the cult of the Divine Twins, to which Pindar alludes *vv.* 38—41, we may infer that this Doric worship was transmitted to Sicily from Lakônia through Thêra with Thêro's ancestors, or was even brought with them to Lakônia from Argos where the cult flourished. Cf. Ol. II. 43—46.

The propriety of celebrating the Tyndaridae in connection with an Olympian victory appears from *vv.* 36, 37.

The rhythm is Dorian, the accompaniment being a new combination of cithern and flute (*vv.* 4, 5, 8).

[1] According to the heading given in the best MSS., the Schol., and also the allusion in *v.* 40. The Schol. Ol. IX. 146 (98) makes the Theoxenia of Pellêne a festival of Apollo and Hermes.

ANALYSIS.

vv.

1—4. The theme of Thêro's victory is commended to the Dioskuroi and Helenê,

4—6. For which the Muse had helped the poet to invent a new variety of Dorian song,

6—9. Since Thêro's victory made it incumbent on the poet to invent a combination of lyre and flute in the accompaniment, and he was required to sing by Pisa,

9—13. Whence odes come for all whom the Hellânodikas crowns with a wreath of olive,

13—34. Which Hêrakles brought from the Hyperboreans. Myth of his journey to their land and back to the then treeless Olympia.

34, 35. He now attends the Theoxenia with the Twins.

36—38. Them he had enjoined to superintend the Olympian games.

38—41. The poet expresses conviction that to the Twins is Thêro's glory due in requital of pious worship.

42—44. So surely as water and gold are supreme of their kind, so Thêro's achievements reach as far as the Pillars of Hêrakles.

44, 45. Further none can pass. The poet declines to suggest such a thing.

Στρ. α'.

Τυνδαρίδαις τε φιλοξείνοις ἀδεῖν καλλιπλοκάμῳ θ' Ἑλένᾳ

1. φιλοξείνοις.] The epithet is appropriate to the Theoxenia and perhaps glances at Thêro's hospitality, cf. Ol. II. 93—95.

ἀδεῖν.] 'I am confident that I shall please.' For the Aorist referring to future, cf. Pyth. I. 35. The primitive meaning of εὔχομαι may have been 'to speak out,' but it very early got the special signification of 'to utter a wish,' for εὔχομαι 'I pray' for εὐσκομαι is connected with Old High German *wunsc*, Eng. *wish*. The passage to the meaning 'boast' seems to be through 'to utter a realized wish,' hence 'to utter that which gives mental satisfaction.' Curtius connects αὐχέω, which I prefer to group with καυχάομαι. The Skt. root *vâç*, ἠχή, Lat. *vāgire*, all originally, as it would seem, ap-

κλειναὶν Ἀκράγαντα γεραίρων εὔχομαι,
Θήρωνος Ὀλυμπιονίκαν ὕμνον ὀρθώσαις, ἀκαμαντοπόδων 5
ἵππων ἄωτον. Μοῖσα δ' οὕτω τοι παρέστα μοι νεοσίγαλον εὑρόντι τρόπον
5 Δωρίῳ φωνὰν ἐναρμόξαι πεδίλῳ

Ἀντ. α'.

ἀγλαόκωμον· ἐπεὶ χαίταισι μὲν ζευχθέντες ἔπι στέφανοι 10
πράσσοντί με τοῦτο θεόδματον χρέος,
φόρμιγγά τε ποικιλόγαρυν καὶ βοὰν αὐλῶν ἐπέων τε θέσιν

plying to inarticulate sound, should be kept distinct from Skt. *văch*, Greek *ϝεπ.*, Lat. *voc-*, as well as from *εὔχομαι*.

3. *ὀρθώσαις.*] The Aor. is used because *ὀρθώσαις* gives the cause of which *γεραίρων* expresses the effect; cf. Ol. IX. 13. The metaphor is according to Dissen from setting up a *στήλη* to commemorate a victory, cf. Ol. VII. 86, 87, Nem. IV. 81.

4. *ἄωτον.*] Cf. Ol. II. 7, v. 1.

οὕτω.] With the above-mentioned result in view.

παρέστα.] Cf. *κώμῳ μὲν ἀδυμελεῖ Δίκα παρέστακεν*, Pyth. VIII. 70, just before which, as here, we have *εὔχομαι*.

νεοσίγαλον.] In *σίαλος* 'fat' (subs.) the *γ* is probably dropt after *ι* as in *Φιαλία* by *Φιγαλία*, Boeôt. *ἰών* (*ἰγών*) = *ἐγώ*. The full form was probably *swigala*, cf. A. S. *svegle* 'bright.' The metaphor is from the glossiness of new cloth, which seems to have been partly at least due to the use of oil in the weaving; cf. *Il.* XVIII. 596, *Od.* VII. 107.

5. *πεδίλῳ.*] 'Measure.' Owing to the intimate connection between song and dance in Greece, musical time was named from the movement of the *feet*. The rhythmic stress originally coincided with the putting down (*θέσις*) of the foot, the lighter part of the metre with the raising (*ἄρσις*) of the foot. The Latin metricians inverted these Greek terms.

6. *ἀγλαόκωμον.*] 'Of festive revellers.' Cf. the Hesiodic use of *ἀγλαΐα*. For *κῶμος* cf. Ol. IV. 9.

7. *θεόδματον.*] 'God-built' is a strange epithet for a debt, but it should be understood to refer to the hymn, which the poet several times likens to a building, esp. Ol. VI. 1—4, Frag. 176 [206].

8. 'That in honour of Aenêsidâmos' son I should fittingly combine the varied melody of the cithern with the air played on flutes and the verses set thereto.'

τε—καὶ—τε.] The last *τε* by uniting *βοὰν αὐλῶν* to *ἐπέων θέσιν* distinguishes the sound of the flutes from that of the cithern and clearly suggests that the whole air was played on the former; cf. Ol. VII. 12, and, for similar conjunction, Pyth. I. 42, IV. 149. Former commentators seem to have acquiesced in the coordinate use of *τε* after *καὶ* by

Αἰνησιδάμου παιδὶ συμμίξαι πρεπόντως, ἅ τε Πίσα
με γεγωνεῖν· τᾶς ἄπο 15
10 θεύμοροι νίσοντ' ἐπ' ἀνθρώπους ἀοιδαί,

Ἐπ. α'.

ᾧ τινι, κραίνων ἐφετμὰς Ἡρακλέος προτέρας 20
ἀτρεκὴς Ἑλλανοδίκας γλεφάρῳν Αἰτωλὸς ἀνὴρ ὑψόθεν
ἀμφὶ κόμαισι βάλῃ γλαυκόχροα κόσμον ἐλαίας, τάν
ποτε
Ἴστρου ἀπὸ σκιαρᾶν παγᾶν ἔνεικεν Ἀμφιτρυωνιάδας, 25
15 μνᾶμα τῶν Οὐλυμπίᾳ κάλλιστον ἀέθλων,

Στρ. β'.

δᾶμον Ὑπερβορέων πείσαις Ἀπόλλωνος θεράποντα
λόγῳ.
πιστὰ φρονέων Διὸς αἴτει πανδόκῳ 30

Pindar, which I dispute. Both by Pindar and Plato ποικίλος, &c., are often applied to music.

9. γεγωνεῖν.] Sc. πράσσει from v. 7, 'And Pisa claims that I lift up my voice.'

10. θεύμοροι.] Cf. Ol. VI. 8.

νίσοντ'.] So the best MSS. for the usual νίσσοντ'.

11. ᾧ τινι.] For ὅστις (ὅς ἄν, εἴ τις, ἤν τις) with plur. antecedent, cf. Madv. § 99 *d*.

12. Ἑλλανοδίκας.] The Hellânodikae were the judges at the Olympic games. In Pindar's time there were two, afterwards the number increased to nine, ten, twelve and lastly to fifty. The Elean judge is called Αἰτωλὸς from the colony of the Aetôlian Oxylos.

ὑψόθεν.] Cf. Apoll. Rhod. *Arg.* II. 806, ὑ. ἄκρης. Adverbs of place in -θεν often signify position simply, instead of motion from.

13. ἐλαίας.] Pindar seems to have confused the cultivated olive with the wild (κότινος).

14. Ἴστρου.] As the Hyperboreans are generally, as in Isth. v. (VI.) 23, placed in the North, Pindar may have heard of the northward direction of the Danube above the confluence of the Drave and no more. Hêrodotos' Hyperboreans are beyond his Scythians, i. e. N. or N.E. of the Lower Danube, the source of which river he places in the west of Europe, Her. IV. 33, 49.

Ἀμφιτρυωνιάδας.] Hêrakles, son of Zeus, but called the son of his mother's husband, as Polydeukes alone is ὁ Τυνδαρίδας Nem. x. 73. So Eurytos and Kteatos sons of Poseidon are Ἀκτορίωνε, cf. on Ol. XI. 34.

16. Ὑπερβορέων.] Cf. Pyth. x. 30—44.

λόγῳ.] Critics, stumbling at the asyndeton of the next line, have read ὅγε found in inferior MSS.

17. πιστὰ φρονέων.] 'With loyal intent was he entreating.' The poet lays stress on the *bona fides* of the transaction on Hêrakles' part. His persuasion was effected by telling the truth or making promises which he intended loyally

ἄλσει σκιαρόν τε φύτευμα ξυνὸν ἀνθρώποις στέφανόν τ' ἀρετᾶν.
ἤδη γὰρ αὐτῷ, πατρὶ μὲν βωμῶν ἁγισθέντων, διχόμηνις ὅλον χρυσάρματος 35
20 ἑσπέρας ὀφθαλμὸν ἀντέφλεξε Μήνα,

Ἀντ. β'.

καὶ μεγάλων ἀέθλων ἁγνὰν κρίσιν καὶ πενταετηρίδ' ἁμᾷ
θῆκε ζαθέοις ἐπὶ κρημνοῖς Ἀλφεοῦ·
ἀλλ' οὐ καλὰ δένδρε' ἔθαλλεν χῶρος ἐν βάσσαις Κρονίου Πέλοπος. 40
τούτων ἔδοξεν γυμνὸς αὐτῷ κᾶπος ὀξείαις ὑπακουέμεν αὐγαῖς ἀελίου.
25 δὴ τότ' ἐς γαῖαν πορεύειν θυμὸς ὥρμαιν' 45

Ἐπ. β'.

Ἰστρίαν νιν· ἔνθα Λατοῦς ἱπποσόα θυγάτηρ

to fulfil. The needless conjecture Ἄλτει for αἴτει is at once disposed of by the planting of the trees outside the Altis (*vv.* 33, 34).

19, 20. 'For already, when the altars were consecrated to his sire, the midmonth moon with car of gold had lit up to the full, right opposite to him, the eye of evening.'

19. αὐτῷ.] Hêrakles faced the East as he sacrificed and so the full moon faced him. The Olympic games fell from the 11th to the 15th of Hekatombaeon. Cf. Ol. XI. 73—75.

20. ἑσπέρας.] Authorities say 'in the evening,' though the moon is called νυκτὸς ὀφθαλμός, *Sept. contr. Theb.* 385. Aeschylos might have borrowed the expression from Pindar. Now ὅλον ὀφθαλμὸν can scarcely mean 'all her light' (cf. ὄμμα = 'light' Eur. *Iph. in Taur.* 194, ἱερὸν ὄμμ' αὐγᾶς, cf. Soph. *Ant.* 879) and certainly not 'all her eye.' The logical connection between διχόμηνις and ὅλον is shown by their contiguity.

21. καί.] For καὶ (τε) after μὲν cf. Ol. VII. 12, 69, 88, Ol. VI. 4, 88, Ol. XIII. 52, Pyth. II. 58, VI. 39, XI. 46, Nem. II. 9, &c.

22. θῆκε.] Observe the change of subject.

23. ἔθαλλεν.] For the half cognate accusative, cf. θαλέθω.

24. τούτων.] Cf. κολεοῦ γυμνὸν φάσγανον, Nem. I. 52. 'Bare of these the demesne seemed to be exposed to the keen rays of the sun.'

κᾶπος.] This use supports the connection with *campus*, which seems primarily to have meant an enclosed or marked-out level place.

26. ἱπποσόα.] For Artemis' connection with horses cf. Pyth. II. 7, Ol. XIII. 65.

δέξατ' ἐλθόντ' Ἀρκαδίας ἀπὸ δειρᾶν καὶ πολυγνάμπτων
μυχῶν,
εὖτέ μιν ἀγγελίαις Εὐρυσθέος ἔντυ' ἀνάγκα πατρόθεν 50
χρυσόκερων ἔλαφον θήλειαν ἄξονθ', ἄν ποτε Ταϋγέτα
30 ἀντιθεῖσ' Ὀρθωσίᾳ ἔγραψεν ἱράν.

Στρ. γ'.

τὰν μεθέπων ἵδε καὶ κείναν χθόνα πνοιαῖς ὄπιθεν
Βορέα 55
ψυχροῦ· τόθι δένδρεα θάμβαινε σταθείς.
τῶν νιν γλυκὺς ἵμερος ἔσχεν δωδεκάγναμπτον περὶ
τέρμα δρόμου
ἵππων φυτεῦσαι. καὶ νὺν ἐς ταύταν ἑορτὰν ἵλαος ἀντι-
θέοισιν νίσεται 60
35 σὺν βαθυζώνου διδύμνοις παισὶ Λήδας.

Ἀντ. γ'.

τοῖς γὰρ ἐπέτραπεν Οὐλυμπόνδ' ἰὼν θαητὸν ἀγῶνα
νέμειν. 65

28. εὖτε.] For ἐοτε for yοτε (orig. yakâ) which usually becomes ὅτε.

ἀγγελίαις.] Cf. *Il.* xv. 639 (Περιφήτην) ὃς Εὐρυσθῆος ἄνακτος | ἀγγελίης (?) οἴχνεσκε βίῃ Ἡρακληείῃ, where ἀγγελίης if correctly read may mean 'to convey commands,' a rare genitive of motive or reason, cf. Madv. § 170 *c*, Rem. Perhaps ἀγγελίῃ should be restored, a dative of the motive or end; cf. Isth. VI. 7.

30. ἀντιθεῖσ'.] The Schol. Vat. says that Taygeta was turned into a stag by Artemis to enable her to escape Zeus' importunities.

ἔγραψεν.] Render 'in her own stead branded as sacred.' As Pausanias (VIII. 10) gives an Arkadian legend of a hind with a collar (ψέλλιον) inscribed Νεβρὸς ἐὼν ἐάλων ὅτ' ἐς Ἴλιον ἦκ' Ἀγαπήνωρ, inscribed collars may be older than Pindar, else the inscription might be on the golden horn. In a hind ordinary horns are peculiar outside the region of myth.

31. πνοιαῖς.] So most MSS. (Böckh and Don. πνοιᾶς.) Mommsen points out that Pindar is partial to the *dativus termini*, as with ἐγγὺς and πέλας. Pindar however twice uses the genitive after ὄπισθε, ὄπιθε, but in neither case as here with only the simple notion of location behind.

34. φυτεῦσαι.] For Inf. cf. Ol. I. 9.

ἑορτάν.] The Theoxenia.

35. βαθυζώνου.] Cf. βαθυκόλπου, Pyth. I. 12.

36. The Dioskuroi were ἐναγώνιοι θεοί, Nem. x. 53, and were worshipped at the starting-place in the Hippodrome as ἀφετήριοι, Paus. v. 15.

ἀνδρῶν τ' ἀρετᾶς πέρι καὶ ῥιμφαρμάτου
διφρηλασίας. ἐμὲ δ' ὧν πᾳ θυμὸς ὀτρύνει φάμεν,
Ἐμμενίδαις
Θήρωνί τ' ἐλθεῖν κῦδος εὐίππων διδόντων Τυνδαριδᾶν,
ὅτι πλείσταισι βροτῶν 70
ξεινίαις αὐτοὺς ἐποίχονται τραπέζαις,

Ἐπ. γ'.

εὐσεβεῖ γνώμᾳ φυλάσσοντες μακάρων τελετάς.
εἰ δ' ἀριστεύει μὲν ὕδωρ, κτεάνων δὲ χρυσὸς αἰδοιέστατον, 75
νῦν γε πρὸς ἐσχατιὰν Θήρων ἀρεταῖσιν ἱκάνων ἅπτεται
οἴκοθεν Ἡρακλέος σταλᾶν. τὸ πόρσω δ' ἔστι σοφοῖς ἄβατον
κἀσόφοις. οὔ μιν διώξω· κεινὸς εἴην.

37. ῥιμφαρμάτου.] Lit. 'swift-wheeled driving of cars.' Cf. Pyth. II. 10, 11.

38. πᾳ.] Böckh and Don. read πάρ.

39. 'Because more than all mortals besides they do them grateful service with tables set for guests, in pious spirit scrupulously observing the rites of the Blessed.'

40. ἐποίχονται.] For the notion of reciprocity in the preposition, cf. Pyth. II. 24. Cf. also Pyth. V. 80, θυσίαισιν ἄνδρες οἰχνέοντές σφε, VI. 4, ὀμφαλὸν ἐριβρόμου | χθονὸς ἀένναον προσοιχόμενοι.

41. φυλάσσοντες.] Cf. Ol. VII. 40.

42. Cf. Ol. I. 1.

43, 44. 'Now at least hath Thêro by his merit reached (glory's) utmost bound, and journeyed all the way from home to Hêrakles' pillars.'

43. ἐσχατιάν.] Note that this word is in form collective as the accent shows. It meant primarily a *linear* limit, the *locus* of ἔσχατα 'extreme *points*.'

44. οἴκοθεν.] Don. 'By his own innate virtues,' cf. Nem. III. 31, VII. 52, but cf. Isth. III. 30. To go *from home* to the Pillars of Hêrakles means to go through a difficult business without exceptional advantages or assistance. In Pindar's time the Pillars of Hêrakles were the farthest bounds of western voyage. However Samian mariners had ventured to the mouth of the R. Baetis.

τὸ πόρσω.] For sentiment cf. Ol. I. 114.

σοφοῖς.] Here as generally in Pindar 'minstrels;' so that ἀσόφοις only means 'laymen' such as Thêro who were men of action rather than of song. At first sight ἄβατον ἀσόφοις recalls Pope's 'fools rush in.'

45. εἴην.] For omission of ἂν (κε) cf. Pyth. IV. 118, Ol. X. 21. Dissen's 'opinio sine conditione' is wrong, as a condition is certainly suppressed here. The sense is, 'I *should* be foolish (if I were to do so, but I certainly shall not).'

OLYMPIA IV.

ON THE VICTORY OF PSAUMIS OF KAMARINA WITH THE MULE-CHARIOT.

INTRODUCTION.

KAMARINA was restored, to a great extent by the exertions of Psaumis, B.C. 461. The victory commemorated in this and the following ode was gained B.C. 452.

Pausanias (v. 9) tells us that the mule-chariot race was introduced Ol. 70 (B.C. 500), and put down by proclamation Ol. 84 (B.C. 444). Polemo (early in the 2nd century B.C.), quoted by Schol., agrees in the latter date, but says there were only 13 victories, so the first victory was probably Ol. 71, the last Ol. 83.

The rhythm of this and the next ode is a mixture of Lydian and Aeolian. They are both supplications on an occasion when two disappointments toned down one success, which may account for the employment of the somewhat plaintive and tender rhythm appropriate, as Böckh shows, to the praises of the young, of suppliants, or of mourners. Psaumis seems to have been elderly.

Pindar was present at Olympia (*v.* 3) and composed this ode to be sung at the altar of Zeus in the Altis on the evening of the victory.

ANALYSIS.

vv.

1—3. Invocation to Zeus the Thunderer, whose daughters the Seasons sent the poet to witness the Olympian games.

4, 5. [Reason for the invocation given.] The success of friends makes worthy men show joy.

6—12. [Invocation resumed.] Prayer to Zeus of Aetna to receive graciously the Kômos of Psaumis.
12, 13. Prayer that the god may grant his other prayers;
13—16. Since he is enthusiastic with respect to horses, hospitable and devoted in singleness of heart to his city's well-being.
17, 18. Trial is the test of men.
19—23. The which saved the grey-haired Erginos from being disparaged by the Lêmnian women, when he won as *ὁπλιτοδρόμος* and said:
24—28. 'Such am I in speed; my strength and courage correspond. Grey hair often comes to young men.'

Στρ.

Ἐλατὴρ ὑπέρτατε βροντᾶς ἀκαμαντόποδος Ζεῦ· τεαὶ γὰρ ὧραι
ὑπὸ ποικιλοφόρμιγγος ἀοιδᾶς ἑλισσόμεναί μ' ἔπεμψαν 5
ὑψηλοτάτων μάρτυρ' ἀέθλων.

1. According to Dissen *βροντᾶς* means 'thundering steeds,' cf. Hor. *Od.* I. 34. 7, 8, and he suggests that thunder had been heard during Psaumis' race or sacrifice. This is too fanciful. Aetnaean Zeus is naturally the lord and hurler of thunderbolts, cf. Pyth. I. *ad init.* The Epic use of *ἐλαύνειν*, 'to drive a weapon through,' with reference to Zeus' lightning is illustrated by Pyth. III. 57, 58. The substantive of the compound *ἀκαμαντόποδος* is redundant.

τεαὶ γὰρ ὧραι.] The *Horae* were daughters of Zeus, Hes. *Theog.* 901, and the season of the Olympian games was sacred to him, so that here we have a confusion of personification and time, see *Essay on Style.* For *γὰρ* after voc. cf. Plato *Laws* I. p. 626 D, 629 B, Herod. I. 30, Eur. *Bacch.* 521, 1329, *Iph. in Aul.* 909, *Tro.* 235, *El.* 82, *Hek.* 1114. So Verg. *Aen.* I. 65, Hor. *Od.* III. 11. 1.

2. *ὑπό.*] With genitive of musical accompaniment, cf. Ol. VII. 13, Soph. *El.* 630, Hes. *Scut. Herc.* 280, *οἱ δ' ὑπὸ φορμίγγων ἄναγον χόρον ἱμερόεντα*, also 278, 281; see *ὑπαί.* So 'by the light of,' *Il.* XVIII. 492, and Eur. *Ion*, 1474, *οὐχ ὑπὸ λαμπάδων οὐδὲ χορευμάτων | ὑμέναιος ἐμός, | τέκνον, ἔτικτε σὸν κάρα.* Eur. *Iph. in Aul. v.* 1036 is interesting for its alternative preps. *τίς ἄρ' ὑμέναιος διὰ λωτοῦ Λίβυος μετά τε φιλοχόρου κιθάρας συρίγγων θ' ὕπο καλαμοεσσᾶν ἔστασεν ἰακχάν*; on the more general use cf. Pretor's *Trachiniae v.* 419, though I do not dare to be positive as to the 'priority' of the meaning 'to the sound of,' over 'by the light of.'

ἑλισσόμεναί.] This is more likely to allude to the whirling in dance of the Seasons than merely to their cyclic revolution.

3. *μάρτυρ'.*] Isth. III. 28, *ὅσσα δ' ἐπ' ἀνθρώπους ἄηται | μαρτύρια φθιμένων ζωῶν τε φωτῶν | ἀπλέτου*

ξείνων δ' εὖ πρασσόντων ἔσαναν αὐτίκ' ἀγγελίαν
5 *ποτὶ γλυκεῖαν ἐσλοί.*
ἀλλ', ὦ Κρόνου παῖ, ὃς Αἴτναν ἔχεις 10
ἵππον ἀνεμόεσσαν ἑκατογκεφάλα Τυφῶνος ὀβρίμου,
Οὐλυμπιονίκαν δέκευ
Χαρίτων θ' ἕκατι τόνδε κῶμον, 15

'Αντ.

10 *χρονιώτατον φάος εὐρυσθενέων ἀρετᾶν. Ψαύμιος γὰρ ἵκει*
ὀχέων, ὃς ἐλαίᾳ στεφανωθεὶς Πισάτιδι, κῦδος ὄρσαι 20

δόξας, makes it doubtful whether, though Pindar was at Olympia, this word was intended to indicate the fact.

4. ἔσαναν.] Of the metaphorical uses of this verb that of Aesch. *Ag.* 798 perhaps comes nearest to this passage, οὐκ ἔστι λαθεῖν ὄμματα φωτὸς | τὰ δοκοῦντ' εὔφρονος ἐκ διανοίας | ὑδαρεῖ σαίνειν φιλότητι, where it means 'feign joy;' here 'show joy.' The poet here gives in general terms the reason for his joyful invocation.

ἀγγελίαν.] The herald's proclamation of the victory. Cf. Pyth. I. 32.

6. ἀλλ'.] Resumptive; cf. Ol. II. 12, and VIII. 9, 10, whence probably came δέξαι, first as a gloss, and then substituted for δέκευ in the old MSS.

ὃς Αἴτναν ἔχεις.] Cf. Pyth. I. 29, 30, Ζεῦ...ὃς τοῦτ' ἐφέπεις ὄρος, Ol. VI. 96, Nem. I. 6, Ζηνὸς Αἰτναίου.

7. ἵππον.] Cf. ἱπούμενος ῥίζαισιν Αἰτναίαις ὕπο, Aesch. *Prom.* 365, cf. Pyth. I. 17—20.

9. 'Welcome the Olympian victor, and welcome in the Graces' behoof this minstrel-band.'

θ'.] The translation shows that it is not necessary to reject this particle which the best MSS. give. It is not likely to have been interpolated as it stands, but it might be a correction for τ, due to a scribe beginning τόνδε, and after seeing his mistake forgetting to erase the redundant letter. Rauch. retains δ'. No doubt ἕκατι began originally with υ (ϝ); but it is not proved that Pindar retained it, though Bergk reads σέο ϝέκατι, Isth. IV. (V.) 2 (MSS. γ' ἑκ.). Still Hesiod, *W. and D.* 4, exhibits ϝ, so its retention by Pindar is probable. But, though he retained ϝ before ἔπος (cf. Ol. VI. 16, Nem. VII. 48), yet we find οὔτ' ἔπος, Pyth. IV. 105. So πείθεσθ' (ϝ)ἀναξίαις ἐκόντες, Nem. VIII. 10. Hence Bergk's argument against θ', founded on the presence of ϝ, is not conclusive.

κῶμον.] Here the Kômos is the procession of the victor, his friends, and a chorus, to the altar of the Olympian Zeus in the Altis on the evening of the victory.

10. χρονιώτατον.] For sentiment, cf. Nem. IV. 6, 7, ῥῆμα δ' ἐργμάτων χρονιώτερον βιοτεύει.

Ψαύμ. γὰρ ἵκ. ὀχ.] Equals ἵκει γὰρ ὁ κῶμος, Ψαύμιος ὀχέων ὤν (Don.). ὀχος and ἀπήνη, Ol. V. 3, are 'mule-chariots.' The Sicilian mules were famous; cf. Frag. 83 [73] ἅρμα Θηβαίων (Θηβαῖον· ἀλλ', Bergk) ἀπὸ γᾶς ἀγλαοκάρπου. Σικελίας δ' ὄχημα δαιδάλεον ματεύειν.

σπεύδει Καμαρίνᾳ. θεὸς εὔφρων
εἴη λοιπαῖς εὐχαῖς· ἐπεί μιν αἰνέω, μάλα μὲν
τροφαῖς ἑτοῖμον ἵππων,
χαίροντά τε ξενίαις πανδόκοις, 25
καὶ πρὸς Ἀσυχίαν φιλόπολιν καθαρᾷ γνώμᾳ τετραμμένον.
οὐ ψεύδεϊ τέγξω λόγον·
διάπειρά τοι βροτῶν ἔλεγχος· 30

Ἐπ.

ἅπερ [καὶ] Κλυμένοιο παῖδα
Λαμνιάδων γυναικῶν
ἔλυσεν ἐξ ἀτιμίας.
χαλκέοισι δ' ἐν ἔντεσι νικῶν δρόμον 35
ἔειπεν Ὑψιπυλείᾳ, μετὰ στέφανον ἰών·

13. λοιπ. εὐχ.] To win a horse-race; Psaumis having failed with the four-horse chariot and the riding horse. See Introduction to the Ode.

15. τε.] After μέν, cf. Pyth. XI. 1, II. 31, Ol. V. 11, VI. 4, 88, VII. 13, 88, III. 21.

16. Cf. Pyth. I. 70, δᾶμον γεραίρων τράποι σύμφωνον ἐφ' ἀσυχίαν. It looks as if Psaumis' efforts at Olympia were ascribed to political ambition.

17. Cf. Pyth. IV. 99, ἐχθίστοισι μὴ ψεύδεσιν καταμίαναις εἰπὲ γένναν.

19. καί.] Omitted in Cod. Ambr. but found in most old MSS. ΚΑΙ would easily be inserted or lost before ΚΛΥ. The metre is decisive against its genuineness.

Κλυμ. παῖδα.] The Minyan Erginos of Orchomenos, an Argonaut, who won as ὁπλιτοδρόμος in the Funeral Games for Thoas, held by his daughter Hypsipyle, cf. Pyth. IV. 253. The point of this allusion cannot be merely that Psaumis was derided for being grey-haired, as any decrepit or invalid could win a chariot race as owner; and if Psaumis had been his own charioteer the poet would surely have observed upon it. I take it that the Schol. is right as to the derision; but that it was elicited by his making his *first* appearance among owners of race-horses as a grey-beard. His country might well suspect a sinister motive in an elderly man taking up a sport, the votaries of which are generally initiated in youth. Pindar repels insinuations that his friend had secret, sordid views of personal aggrandizement by comparing the youthful vigour and generosity of his temperament with the strength and agility of the hoary Erginos, who *may*, of course, have been reckoned amongst Psaumis' ancestry.

22. νικῶν.] From the pres., though it often means 'as victor,' 'being a victor,' we may infer that he ran straight up to Hypsipyle for his wreath, speaking as he approached, thus showing great freshness. For running up to the prize, cf. Pyth. IX. 118—120. For the ὁπλιτοδρόμοι cf. Pyth. IX. Introd.

οὗτος ἐγὼ ταχυτᾶτι·
χεῖρες δὲ καὶ ἦτορ ἴσον.
φύονται δὲ καὶ νέοις ἐν ἀνδράσι πολιαὶ
θαμάκι παρὰ τὸν ἁλικίας
ἐοικότα χρόνον.

24. οὗτος.] 'Such an one am I in speed.' Cf. ἔσομαι τοῖος, Pyth. IV. 157, Dem. *de Corona*, p. 320, σὺ τοίνυν οὗτος εὑρέθης. So ταύταν χάριν, Ol. VIII. 57, κεῖνος ἀνήρ, Ol. VI. 7.

ταχυτᾶτι.] For dat. of manner cf. Ol. I. 112.

26. That Psaumis was really old appears from Ol. V. 22, while this concluding sentence is far more appropriate and humorous on the supposition that Erginos was really old, and said in effect, 'Do not judge by external appearances. I, though I look and am old, have still the constitution of a youth beyond my time, and again youths (note the καί) often get grey before their time.'

OLYMPIA V.

ON THE VICTORY OF PSAUMIS OF KAMARINA WITH THE MULE-CHARIOT.

INTRODUCTION.

SUNG at Kamarina on the return of Psaumis, probably at the shrine of Kamarina near the temple of Athêne Polias. Böckh thinks it was sung at Athêne's temple, near to which were Kamarina's shrine and Zeus' temple or statue. See Ol. IV. Introd.

ANALYSIS.

vv.

1—8. Prayer to Kamarina asking her to accept the worship of Psaumis, who has brought her honour.

9—14. Address to Pallas and mention of natural features of the neighbourhood.

15, 16. While the result is doubtful, competition involves only expense, trouble, struggle, but success makes even fellow-townsmen give one credit for wisdom.

17—23. Invocation to Zeus Sôter of Olympia that he bring divers glories on the citizens of Kamarina, and prayer that Psaumis may reach a hale old age.

23, 24. If a man have health, wealth and renown, let him not seek to become a god.

Στρ. α'.

Ὑψηλᾶν ἀρετᾶν καὶ στεφάνων ἄωτον γλυκὺν
τῶν Οὐλυμπίᾳ, Ὠκεανοῦ θύγατερ, καρδίᾳ γελανεῖ 5
ἀκαμαντόποδός τ' ἀπήνας δέκευ Ψαύμιός τε δῶρα·

Ἀντ. α'.

ὃς τὰν σὰν πόλιν αὔξων, Καμάρινα, λαοτρόφον,
5 βωμοὺς ἓξ διδύμους ἐγέραρεν ἑορταῖς θεῶν μεγίσταις 10
ὑπὸ βουθυσίαις ἀέθλων τε πεμπταμέροις ἁμίλλαις,

Ἐπ. α'.

ἵπποις ἡμιόνοις τε μοναμπυκίᾳ τε. τὶν δὲ κῦδος ἁβρὸν 15
νικάσαις ἀνέθηκε, καὶ ὃν πατέρ' Ἄκρων' ἐκάρυξε καὶ τὰν νέοικον ἕδραν.

Στρ. β'.

ἵκων δ' Οἰνομάου καὶ Πέλοπος παρ' εὐηράτων 20
10 σταθμῶν, ὦ πολιάοχε Παλλάς, ἀείδει μὲν ἄλσος ἁγνὸν
τὸ τεόν, ποταμόν τε Ὤανιν, ἐγχωρίαν τε λίμναν, 25

1. ἄωτον.] Cf. Ol. II. 7.

2. Ὠκεανοῦ θύγ.] Kamarina, nymph of the lake on the river Hipparis, whence the city got its name.

3. ἀπήνας.] Cf. Ol. IV. 11.

4. αὔξων.] A Hêsiodic form, used in this sense Pyth. VIII. 38, ἀ. πάτραν, and often elsewhere.

5. ἓξ διδύμους.] The six double altars to the Olympian Deities were—1, to Zeus and Poseidon, 2, to Hêra and Athêna, 3, to Hermes and Apollo, 4, to the Charites and Dionysos, 5, to Artemis and Alpheos, 6, to Kronos and Rhea.

6. πεμπταμέροις.] This has been corrected to πεμπ-, πεντ-, πενθ-; but the ordinal form is supported by ἑβδομήκοντα, ὀγδώκοντα, by the other compounds with the cardinal. Dissen explains the number five, referring only to three contests, by the supposition that these were on the first, third, and fifth days respectively. A comma after ἁμίλλαις removes all difficulty, separating the general statement from the particular. Moreover, I think the epithet refers back to βουθυσίαις.

7. μοναμπυκίᾳ.] 'Single-horse-riding.' Probably coined by Pindar. Don. should not have said that μονάμπυξ is *common* in the poets.

8. νέοικον.] It had been destroyed by Gelo, and resettled B.C. 461.

10. πολιάοχε.] It is difficult to account for the α unless by false analogy with cases where the first element of the compound was a stem in α.

μέν.] Not answered by δέ, v. 15, but by τε. Cf. Ol. IV. 15.

11. Ὤανιν] Also Ἄνις. Curt. thinks that the Ω represents ϝ. I

Ἀντ. β'.

καὶ σεμνοὺς ὀχετούς, Ἵππαρις, οἶσιν ἄρδει στρατόν,
κολλᾷ δὲ σταδίων θαλάμων ταχέως ὑψίγυιον ἄλσος, 30
ἀπ' ἀμαχανίας ἄγων ἐς φάος τίνδε δᾶμον ἀστῶν·

Ἐπ. β'.

15 αἰεὶ δ' ἀμφ' ἀρεταῖσι πόνος δαπάνα τε μάρναται πρὸς ἔργον 35
κινδύνῳ κεκαλυμμένον· ἠὺ δ' ἔχοντες σοφοὶ καὶ πολίταις ἔδοξαν ἔμμεν.

Στρ. γ'.

Σωτὴρ ὑψινεφὲς Ζεῦ, Κρονίδν τε ναίων λόφον 40
τιμῶν τ' Ἀλφεὸν εὐρὺ ῥέοντ' Ἰδαῖόν τε σεμνὸν ἄντρον,
ἱκέτας σέθεν ἔρχομαι Λυδίοις ἀπύων ἐν αὐλοῖς, 45

Ἀντ. γ'.

20 αἰτήσων πόλιν εὐανορίαισι τάνδε κλυταῖς

think perhaps Ὤανις may be for *FaFānis*.

λίμναν.] The lake Kamarina.

13. κολλᾷ.] Generally taken to mean 'builds.' I take it to mean 'makes into rafts,' and σταδίων θαλάμων 'for stoutly-built dwellings.' I do not think ὑψίγυιον ἄλσος can mean 'a high-storied group,' or 'a lofty forest' of dwellings. The epithet is only applicable to separate trees, 'a grove *of lofty trunks*.'

14. δᾶμον.] Perhaps in the early sense 'township,' 'enclosure.' There is a great preponderance of MS. authority for ὑπ' 'from under' instead of ἀπ'.

15, 16. The poet seems to glance at adverse criticisms on Psaumis' trouble and expenditure (cf. Ol. IV. 19) which ought to be silenced by success.

15. μάρναται.] Observe the sing. number according to what the grammarians call the *schema Alcmanicum*. πόνος δαπάνα τε = 'costly trouble.'

16. κινδύνῳ.] The perils of the course which might destroy the chance of a chariot in spite of undeniable superiority over the rest.

καί.] Even to his fellow-citizens who would naturally be critical. Don. wrongly makes σοφοὶ καὶ an hyperbaton for καὶ σοφοί; apparently because the Schol. on Nem. I. 13 quotes a fragment of Euripides, τὸν εὐτυχοῦντα καὶ φρονεῖν νομίζομεν. For sentiment cf. Nem. I. 10, 11.

17. Σωτήρ.] A special title of the deities invoked by mariners.

18. Ἰδαῖον ἄντρον.] Dêmêtrios of Skêpsis (abt. B.C. 160) states according to the Schol. that there was an Idaean cave at Olympia. Anyhow there was an altar of the Idaean goddess Rhea, and the invocation is appropriate in a city in which, upon its restoration by Psaumis, many Cretans of Gela settled.

19. ἐν αὐλοῖς.] Cf. Ol. VII. 12, παμφώνοισι ἐν ἔντεσιν αὐλῶν.

20. 'To beseech thee to *bedeck*

δαιδάλλειν, σέ τ', Ὀλυμπιόνικε, Ποσειδανίαισιν ἵπ-
ποις 50
ἐπιτερπόμενον φέρειν γῆρας εὔθυμον ἐς τελευτάν,
Ἐπ. γ'.
υἱῶν, Ψαῦμι, παρισταμένων. ὑγίεντα δ' εἴ τις ὄλβον
ἄρδει, 55
ἐξαρκέων κτεάτεσσι καὶ εὐλογίαν προστιθείς, μὴ ματεύσῃ θεὸς γενέσθαι.

this city with *various* renown of goodly sons, and (to grant) that thou &c.'

23. *ὑγίεντα.*] Perhaps an extension of the predicate. Cf. Nem. I. 32, ἀλλ' [ἔραμαι] *ἐόντων εὖ τε παθεῖν καὶ ἀκοῦσαι φίλοις ἐξαρκέων.*

24. *μὴ ματεύσῃ θεὸς γενέσθαι.*] For sentiment, cf. Pyth. III. 61, *μή, φίλα ψυχά, βίον ἀθάνατον σπεῦδε.*

OLYMPIA VI.

ON THE VICTORY OF AGESIAS OF SYRAKUSE WITH THE MULE-CHARIOT, B.C. 468.

INTRODUCTION.

AGESIAS the Iamid was a citizen of Syrakuse, being a descendant of an Iamid who was associated with Archias in founding Syrakuse (*v.* 6). He was a friend of Hiero, but seems to have been unpopular among the citizens (*vv.* 19, 74, 100); indeed the Schol. says that he was killed by them three years after this victory. He was also a citizen of Stymphalos in Arkadia, and treasurer to or diviner at the great altar of Zeus at Olympia (*v.* 5). The *ἄφθονοι ἀστοὶ* of *v.* 7 are citizens of Stymphalos where this ode was sung, probably at a banquet in a grand palace belonging to the Iamid family. It was sent from Thebes (*vv.* 85, 86), by the mouth of Aeneas, who was probably an Iamid of Stymphalos (*v.* 88), as Xenophon mentioned a Stymphalian general of that name (*Hell.* VII. 3. 1), and Pausanias mentioned Aeneas as father of a seer of Mantinea at the time of the Achaean league. From *v.* 98, perhaps supported by *v.* 86, it may be inferred that Pindar composed another ode on this victory to be sung at Syrakuse.

If the first syllable of an epitrite were present at the beginning of the 6th strophic verse and the third syllable of the last verse of the epodes scanned as two long (the vowels being all long by nature or nasalized, and therefore capable of production), the rhythm would be Doric. (For *πάρεστι*, *v.* 18, inferior MSS. suggest *νῦν ἐστί*.)

ANALYSIS.

vv.	
1—4.	The proëm of an ode ought to be striking as the façade of a noble building.
4—9.	Agêsias' various claims to be the theme of song.
9—11.	Achievements are famous in proportion to their difficulty.
12—18.	Agêsias, as seer and warrior, is compared to Amphiarâos.
19—21.	The poet vows he is of peaceable disposition.
22—27.	The charioteer Phintis is asked to yoke his mules to the car of poetry and drive the poet to the origin of the family.
28—34.	Myth of the birth of Euadne daughter of Pitane, and her adoption by Aepytos of Phaesane.
35—56.	Beautiful myth of the birth and naming of Euadne's son Iamos.
56—61.	His invocation of Poseidon and Apollo.
61—63.	Apollo in answer summons him to Olympia.
64—70.	The two-fold gift of divination granted to Iamos and his seed.
71—73.	Their wealth and fame.
73—76.	Conspicuous merit as of Olympian victors is sure to incur envious cavil.
77—81.	Agêsias' victory attributed to his ancestral god Hermes Enagônios of Arkadia, and to Zeus.
82—87.	The poet is inspired by the thought of the mythical connection between Thebes and Arkadia.
87—91.	Address to Aeneas teacher of the chorus.
92—97.	Mention of Syrakuse and praise of Hiero.
98—100.	A hope that Hiero will receive kindly the Kômos of Agêsias when he arrives at Syrakuse from Stymphalos.
100, 101.	The two homes likened to two anchors in stormy weather.
101, 102.	A blessing on the citizens of both places.
103—105.	Poseidon is invoked to give Agêsias a safe voyage to Syrakuse, and to make the poet's song acceptable.

Στρ. α'.

Χρυσέας ὑποστάσαντες εὐτειχεῖ προθύρῳ θαλάμου
κίονας, ὡς ὅτε θαητὸν μέγαρον,
πάξομεν· ἀρχομένου δ' ἔργου πρόσωπον
χρὴ θέμεν τηλαυγές. εἰ δ' εἴη μὲν Ὀλυμπιονίκας, 5
5 βωμῷ τε μαντείῳ ταμίας Διὸς ἐν Πίσᾳ,
συνοικιστήρ τε τᾶν κλεινᾶν Συρακοσσᾶν· τίνα κεν φύγοι ὕμνον
κεῖνος ἀνήρ, ἐπικύρσαις ἀφθόνων ἀστῶν, ἐν ἱμερταῖς ἀοιδαῖς; 10

1. Χρυσέας.] For the gilding of buildings in poetry compare the description of the palace of Alkinoos, Hom. *Od.* VII. 88—90, where, however, the pillars are not gilt. Pindar has χρυσέα κρηπίς, Frag. 176 [206]. It must not be inferred that gilding of walls and pillars was common in real life even in the most magnificent houses. Indeed Pindar several times uses χρύσεος merely in the sense 'fair,' 'brilliant.' The vestibule was formed by the prolongation of two side walls of the building with two or more pillars to support the roof between the columnar front ends of these walls (παραστάδες).

εὐτειχεῖ.] The πρόθυρον had wall at the sides and back, the decorations whereof would contribute to the splendour of the façade.

θαλάμου.] Used of buildings generally, Ol. v. 13.

2. ὡς ὅτε.] For the supplying of the verb from πάξομεν, cf. Pyth. XI. 39, ἢ μέ τις ἄνεμος ἕξω πλόου ἔβαλεν ὡς ὅτ' ἄκατον εἰναλίαν, Nem. IX. 16, ἀνδροδάμαντ' Ἐριφύλαν, ὅρκιον ὡς ὅτε πιστόν, | δόντες Οἰκλείδᾳ γυναῖκα.

3. ἀρχομένου δ'.] 'For at the outset of a work we must make the front to shine afar.' The simile does not go quite on all fours, as the completion of the front is not the first stage in the process of building. The προοίμιον is aptly likened to the front of a completed building and the words ἀρχ. ἔργ. refer only, or at any rate specially, to the beginning of an ode. The δ' is epexegetic. The πρόσωπον is clearly *not* 'the entablature' but the whole façade.

4. εἴη μέν.] For omission of τις, cf. Nem. IX. 46, Isth. I. 41. For μέν followed by τε, cf. Ol. IV. 15.

5. 'And dispenser of oracles at the altar of Zeus in Pisa.'

6. συνοικιστήρ.] From this passage it would seem that the descendants of an οἰκιστής retained the title. See Introduction.

7. κεῖνος.] Equiv. to τοιοῦτος, if referring to a definite person. Cf. Ol. IV. 24. 'What song of (in the sphere of) bewitching minstrelsy would such an one escape if he happened on fellow-townsmen void of envy?' Two good MSS. for κεν read καὶ which is much more forcible, cf. Pyth. IV. 118. Also φύγῃ is well supported, which suggests καὶ φύγῃ, the Epic subj. in indefinite future sense. For the use of φεύγειν in this context cf. ἀρετὰς ὕμνῳ διώκειν, Isth. III. 21. In Pindar's earliest extant Ode, ἐπικύρσαι takes the dat. but in Aesch. *Pers.* 853 the gen.

Ἀντ. α'.

ἴστω γὰρ ἐν τούτῳ πεδίλῳ δαιμόνιον πόδ' ἔχων
Σωστράτου υἱός. ἀκίνδυνοι δ' ἀρεταὶ
οὔτε παρ' ἀνδράσιν οὔτ' ἐν ναυσὶ κοίλαις 15
τίμιαι· πολλοὶ δὲ μέμνανται, καλὸν εἴ τι ποναθῇ.
Ἀγησία, τὶν δ' αἶνος ἑτοῖμος, ὃν ἐν δίκᾳ
ἀπὸ γλώσσας Ἄδραστος μάντιν Οἰκλείδαν ποτ' ἐς
Ἀμφιάρηον 20

ἐν.] Cf. Ol. XIII. 51.

8. ἴστω γάρ.] 'This I say, for let Sostratos' son know that by divine grace he hath his foot in this sandal.' For the adverbial use of δαιμόνιον, cf. Ol. II. 38, III. 10, XIII. 17. Pindar also has ἴστω λαχών, Nem. IX. 45, ἴστω αὔξων, Isth. VI. 27. There was a proverbial expression no doubt, like our 'dead men's shoes,' 'wouldn't be in your (his, &c.) shoes;' but Don.'s reference, after Böckh, to Lucian's ὡς ἔστι μοι τὸ χρῆμα τοῦτο περὶ πόδα, 'suits me exactly,' is not quite to the point; and περὶ πόδα, περὶ κάρα, Aesch. *Eum.* 159 (P.), wrongly cited by Don., is simply 'about the foot, about the top (of the altar).'

9. ἀκίνδυνοι.] For different expression of the sentiment, cf. Ol. I. 81, v. 15, Pyth. IV. 186. Similar are τῆς δ' ἀρετῆς ἱδρῶτα θεοὶ προπάροιθεν ἔθηκαν | ἀθάνατοι, Hes. *W. and D.* 287, cited by Plato, *Rep.* p. 364 c, and Theognis *v.* 464, χαλεπῷ δ' ἔργματι κῦδος ἕπει. Cf. Ar. *Eth. Nik.* II. iii. 10. The peaceful achievement of winning the mule-race involved κίνδυνος, cf. Ol. v. 15; but here the poet, wishing to add Agêsias' prowess as a warrior to his previously mentioned merits, uses κίνδυνος in the higher sense and involves himself in a half-contradiction.

10. παρ' ἀνδράσιν.] 'Warriors on land.' The occasional limitation in meaning of ἀνήρ is justified by the higher antiquity of land battles, which would make the term denoting a well-born warrior naturally apply to them unless the sea was specially indicated. Perhaps we have the same distinction Nem. v. 9, (Αἴγιναν) τάν ποτ' εὔανδρόν τε καὶ ναυσικλυτὰν θέσσαντο.

11. τίμιαι.] Of course an Ὀλυμπιονίκας without incurring κίνδυνος in the sense of peril was τίμιος, but in a lower sense than a brave warrior.

ποναθῇ.] Pindar seems to have kept α in forms from πονάω = 'toil at,' 'perform by toil,' but used η in forms from πονέω = 'I toil, am distressed' (πονεῖ, Pyth. IV. 151, is causal); cf. Pyth. IV. 236, ἐξεπόνασ' ἐπιτακτὸν ἀνὴρ | μέτρον, Pyth. IX. 93. For sentiment cf. Ol. X. (XI.) 4.

12. τίν.] This is a true dat. = Lat. *tibi* from *tva-bhyam*, σοί, τοί being locatives.

ἑτοῖμος.] A metaphor from money ready to be drawn, cf. Pyth. VI. 7, ἑτοῖμος ὕμνων θησαυρός. More than once too Pindar speaks of the debt of song due to excellence, cf. Ol. XI. 7.

ἐν δίκᾳ.] Cf. Ol. II. 16, VII. 69, Nem. v. 14.

13. ἀπὸ γλώσσας.] Cf. Pyth. III. 2. Don. 'openly'; but Tyrtaeos, Frag. 12, *vv.* 6, 7, οὐδ εἰ..... γλῶσσαν δ' Ἀδρήστου μειλιχόγηρυν ἔχοι, suggests 'glibly' or 'impromptu.'

φθέγξατ', ἐπεὶ κατὰ γαῖ' αὐτόν τέ νιν καὶ φαιδίμας
ἵππους ἔμαρψεν.

Ἐπ. α'.

ἑπτὰ δ' ἔπειτα πυρᾶν νεκρῶν τελεσθέντων Ταλαϊονίδας
εἶπεν ἐν Θήβαισι τοιοῦτόν τι ἔπος· Ποθέω στρατιᾶς
ὀφθαλμὸν ἐμᾶς 25
ἀμφότερον μάντιν τ' ἀγαθὸν καὶ δουρὶ μάρνασθαι. τὸ καὶ
ἀνδρὶ κώμου δεσπότᾳ πάρεστι Συρακοσίῳ. 30
οὔτε δύσηρις ἐὼν οὔτ' ὢν φιλόνεικος ἄγαν,
καὶ μέγαν ὅρκον ὀμόσσαις τοῦτό γέ οἱ σαφέως 35
μαρτυρήσω· μελίφθογγοι δ' ἐπιτρέψοντι Μοῖσαι.

Στρ. β'.

Ὦ Φίντις, ἀλλὰ ζεῦξον ἤδη μοι σθένος ἡμιόνων,
ᾷ τάχος, ὄφρα κελεύθῳ τ' ἐν καθαρᾷ

14. φαιδίμας.] ~~Adrastos~~ was represented in art as driving a pair of white mares, but, as Euripides (*Suppl.* 925 (P.)) tells us καὶ μὴν τὸν Οἰκλέους γε γενναῖον τόκον | θεοὶ ζῶντ' ἀναρπάσαντες ἐς μυχοὺς χθονὸς | αὐτοῖς τεθρίιπποις εὐλογοῦσιν ἐμφανῶς, the picture is no evidence for Pindar's usage of φαιδίμας, which I render 'glossy.' The seer was engulphed at Potniae near Thebes.

15. ἑπτά.] 'After the bodies of seven pyres had been consumed.' There were only four chiefs to bury; so we must suppose that a large pyre for each of the seven contingents is intended, cf. Nem. IX. 21—27. According to Euripides (*Supplices* 757 (P.)) the funeral rites were held in Attica. Bergk reads νεκρῶν τ' ἐδεσθέντων, which is ingenious and would be safe were πυρὶ or φλογὶ present.

16. ἐν.] 'Near.' Cf. Ol. IX. 17. Pyth. IV. 16, VIII. 39, 40. Herod. VII. 166, ἐν Σαλαμῖνι.

ὀφθαλμόν.] Cf. Ol. II. 10 for metaphorical use of this word and ὄμμα. So Milton *Par. Reg.* Bk. IV. 'Athens, the eye of Greece.'

17. ἀμφότερον.] Cf. Ol. I. 104, Hom. *Il.* III. 179, ἀμφότερον βασιλεύς τ' ἀγαθὸς κρατερός τ' αἰχμητής. For the variety of construction Schneid. cites Xenophanes Frag. 2, *v.* 15, οὔτε γὰρ εἰ πύκτης ἀγαθὸς λαοῖσι μετείη, | οὔτ' εἰ πενταθλεῖν οὔτε παλαισμοσύνην | οὐδὲ μὲν εἰ ταχυτῆτι ποδῶν.

τὸ καί.] 'This praise doth even so apply to the worthy Syrakusan, master of this triumphal chorus. Though neither quarrelsome nor contentious overmuch, even with confirmation of a mighty oath will I to this at least bear him witness.'

22. Φίντις.] For Φίλτις, probably a Sicilian name. He is Agêsias' charioteer.

σθένος ἡμ.] Cf. Pyth. II. 12, *v.* 32, and infr. *v.* 95.

23. ᾷ τάχος.] Equivalent to ὡς τάχος, cf. Pyth. IV. 164, nearly, but lit. 'by the quickest way,' cf. Theokr. XIV. 68, ἐπιόντα ᾷ τ.

βάσομεν ὄκχον, ἵκωμαί τε πρὸς ἀνδρῶν 40
καὶ γένος· κεῖναι γὰρ ἐξ ἀλλᾶν ὁδὸν ἁγεμονεῦσαι
ταύταν ἐπίστανται, στεφάνους ἐν Ὀλυμπίᾳ
ἐπεὶ δέξαντο· χρὴ τοῖνυν πύλας ὕμνων ἀναπιτνάμεν
αὐταῖς· 45
πρὸς Πιτάναν δὲ παρ' Εὐρώτα πόρον δεῖ σάμερόν μ'
ἐλθεῖν ἐν ὥρᾳ·

Ἀντ. β'.

ἅ τοι Ποσειδάωνι μιχθεῖσα Κρονίῳ λέγεται
παῖδ' ἰοβόστρυχον Εὐάδναν τεκέμεν. 50 dark hair
κρύψε δὲ παρθενίαν ὠδῖνα κόλποις·
κυρίῳ δ' ἐν μηνὶ πέμποισ' ἀμφιπόλους ἐκέλευσεν
ἥρωι πορσαίνειν δόμεν Εἰλατίδᾳ βρέφος, 55
ὃς ἀνδρῶν Ἀρκάδων ἄνασσε Φαισάνᾳ, λάχε τ' Ἀλφεὸν οἰκεῖν·
ἔνθα τραφεῖσ' ὑπ' Ἀπόλλωνι γλυκείας πρῶτον ἔψαυσ' Ἀφροδίτας.

Ἐπ. β'.

οὐδ' ἔλαθ' Αἴπυτον ἐν παντὶ χρόνῳ κλέπτοισα θεοῖο γόνον· 60

εἰς Αἴγυπτον. I therefore join it with βάσομεν; 'drive the car with all speed and on an open road.' For the latter phrase cf. θεοδότων ἔργων κέλευθον ἂν καθαράν, Isth. IV. 23 and infr. v. 73. Note the (indefinite future) subj. expressing the object of the future βάσομεν. The Poet identifies the ἀπήνη of Agêsias with the Μοισᾶν δίφρος, Ol. IX. 81, Isth. II. 2, ἅρμα Πιερίδων τετράορον, Pyth. X. 65, Μοισαῖον ἅρμα, Isth. VII. 62.

25. καί.] For the position cf. Ol. VII. 26.

ἐξ ἀλλᾶν.] i.e. ὁδῶν. For the sense 'beyond others' we should expect a superlative phrase.

30. ἰοβόστρυχον.] Cf. Pyth. I. 1. The best MSS. give ἰοπλόκαμον against rhythm. The same occurs Isth. VI. 23. Bergk reads in both places Ϝιοπλοκο-; but the scansion of Pyth. I. 1 is against the Ϝ.

31. 'She hid her pregnancy unhallowed by wedlock with the folds of her robe.'

παρθενίαν.] Cf. Pyth. III. 34.

κόλποις.] Cf. Pyth. I. 12.

33. πορσαίνειν.] Cf. Pyth. III. 45, IV. 115.

Εἰλατίδᾳ.] Aepytos.

34. Ἀλφεόν.] Cf. Ol. II. 9 for the identification of the riparian district with the river.

36. κλέπτοισα.] 'Hide' was the earliest meaning of √κλεπ, a secondary form of a √KAL, whence Lat. *celare clam occulere*. But the Lat. *clepo*, Goth. *hliftus* 'thief,'

ἀλλ' ὁ μὲν Πυθῶνάδ', ἐν θυμῷ πιέσαις χόλον οὐ
φατὸν ὀξείᾳ μελέτᾳ,
ᾤχετ' ἰὼν μαντευσόμενος ταύτας περ' ἀτλάτου πάθας. 65
ἁ δὲ φοινικόκροκον ζώναν καταθηκαμένα
40 κάλπιδά τ' ἀργυρέαν λόχμας ὑπὸ κυανέας
τίκτε θεόφρονα κοῦρον. τᾷ μὲν ὁ Χρυσοκόμας 70
πραΰμητίν τ' Ἐλείθυιαν παρέστασέν τε Μοίρας·

Στρ. γ'.

ἦλθεν δ' ὑπὸ σπλάγχνων ὑπ' ὠδῖνός τ' ἐρατᾶς Ἴαμος
ἐς φάος αὐτίκα. τὸν μὲν κνιζομένα 75
45 λεῖπε χαμαί· δύο δὲ γλαυκῶπες αὐτὸν
δαιμόνων βουλαῖσιν ἐθρέψαντο δράκοντες ἀμεμφεῖ
ἰῷ μελισσᾶν, κᾰδόμενοι. βασιλεὺς δ' ἐπεὶ 80
πετραέσσας ἐλαύνων ἵκετ' ἐκ Πυθῶνος, ἅπαντας ἐν
οἴκῳ
εἴρετο παῖδα, τὸν Εὐάδνα τέκοι· Φοίβου γὰρ αὐτὸν φᾶ
γεγάκειν

Ἀντ. γ'.

50 πατρός, περὶ θνατῶν δ' ἔσεσθαι μάντιν ἐπιχθονίοις 85

our *shoplifter*, show the antiquity of the special sense of √KALP, KLAP 'hide the property of another.'

39. Here follows one of Pindar's exquisite word-pictures. Note the contrasts of colour.

42. Μοίρας.] Cf. Ol. I. 26.

43. ὑπὸ σπλάγχνων.] 'From under.' Cf. Pyth. XI. 18, τὸν δὴ... χειρῶν ὕπο κρατερᾶν τροφὸς ἄνελε, Nem. I. 35, σπλάγχνων ὕπο ματέρος αὐτίκα θαητὰν ἐς αἴγλαν παῖς Διὸς ὠδῖνα φεύγων.....μόλεν, Pyth. IX. 61, Ol. V. 14.

ὑπ' ὠδῖνος.] 'By travail dearly longed for.'

44. κνιζομένα.] 'Though sore distressed.' Translators are hard on the mother in not showing that the desertion of the child was the cause of this poignant grief.

46. δράκοντες.] So of Erichthonios, Eur. *Ion*, 21 sqq. Serpents were symbols of prophecy, cf. Pyth. VIII. 46.

47. ἰῷ μελισσᾶν.] Honey is only called 'venom' with a qualifying epithet as administered by the serpents, which animals, by the way, were thought to be fond of dainties. For the connection between honey and prophecy, cf. Pyth. IV. 60. Note that Pindar gives a choice of derivations for the name Ἴαμος, viz. ἴο-ς, ἴο-ν.

50. περί.] Usually explained *per tmesin* for περιέσεσθαι, but cf. *Il.* IV. 257, περὶ μέν σε τίω Δαναῶν, *ib.* V. 325. The position of δὲ suggests its construction with θνατῶν ἔξοχον, as also does the addition of the latter word.

ἔξοχον, οὐδέ ποτ' ἐκλείψειν γενεάν.
ὡς ἄρα μάνυε. τοὶ δ' οὔτ' ὢν ἀκοῦσαι
οὔτ' ἰδεῖν εὔχοντο πεμπταῖον γεγεναμένον. ἀλλὰ
κέκρυπτο γὰρ σχοίνῳ βατίᾳ τ' ἐν ἀπειράτῳ, 90
55 ἴων ξανθαῖσι καὶ παμπορφύροις ἀκτῖσι βεβρεγμένος ἄβρὸν
σῶμα· τὸ καὶ κατεφάμιξεν καλεῖσθαί νιν χρόνῳ σύμπαντι μάτηρ

Ἐπ. γ'.

τοῦτ' ὄνυμ' ἀθάνατον. τερπνᾶς δ' ἐπεὶ χρυσοστεφάνοιο λάβεν 95
καρπὸν Ἥβας, Ἀλφεῷ μέσσῳ καταβὰς ἐκάλεσσε Ποσειδᾶν' εὐρυβίαν,
ὃν πρόγονον, καὶ τοξοφόρον Δάλου θεοδμάτας σκοπόν, 100
60 αἰτέων λαοτρόφον τιμάν τιν' ἑᾷ κεφαλᾷ,
νυκτὸς ὑπαίθριος. ἀντεφθέγξατο δ' ἀρτιεπὴς 105
πατρία ὄσσα, μετάλλασέν τέ νιν· Ὄρσο, τέκος,

53. ἀλλὰ...γάρ.] 'But *as* he had been hidden.....therefore indeed' (τὸ καί, *v.* 56).

54. ἀπειράτῳ.] Pindaric for ἀπείραστος like θαυματός.

55. ἴων.] Prof. Paley rightly, I believe, calls these λευκόϊα 'pansies.'

56. κατεφάμιξεν.] 'She declared in accordance with the omen that he should be called.' The ceremony of name-giving, performed by the mother in the absence of the father, is no doubt meant; but Don.'s citation ὄνομα φημίζεται, Demosth. p. 417, does not show that φημίζειν without ὄνομα expressed means 'to give a name.' However ἐπιφημίζειν seems almost equivalent to φήμης ἕνεκα ἐπονομάζειν in Plato *Krat.* p. 417 c, and to ἐπονομάζειν, *Tim.* p. 73 D; but in both passages the context clearly suggests the special meaning. In deference to authority I render τὸ 'wherefore' (cf. τὸ καὶ κλαίουσα τέτηκα, *Il.* III. 176), but I incline to govern τὸ by the verb, 'the which omen she accepted by declaring that, &c.,' explaining the inf. according to Goodwin § 15. 2, note 3, § 92. 2; though it is generally explained *ut vocaretur*, ib. § 92. 1. The pansy remains in bloom a long time and was therefore an omen of the perpetuation of the Iamidae: so that there is peculiar force in ὄνυμ' ἀθάνατον.

57. χρυσοστεφάνοιο.] A Hesiodic epithet of Hêbê, *Theog.* 17.

58. Cf. Ol. I. 71 for the descent to the water to invoke Poseidon at night.

59. σκοπόν.] Cf. Ol. I. 54.

62. μετάλλασεν.] So the best MSS., others giving μετάλλασσεν.

δεῦρο πάγκοινον ἐς χώραν ἴμεν φάμας ὄπισθεν.

Στρ. δ'.

ἵκοντο δ' ὑψηλοῖο πέτραν ἀλίβατον Κρονίου 110
ἔνθα οἱ ὤπασε θησαυρὸν δίδυμον
μαντοσύνας, τόκα μὲν φωνὰν ἀκούειν
ψευδέων ἄγνωστον, εὖτ' ἂν δὲ θρασυμάχανος ἐλθὼν
Ἡρακλέης, σεμνὸν θάλος Ἀλκαϊδᾶν, πατρὶ 115
ἑορτάν τε κτίσῃ πλειστόμβροτον τεθμόν τε μέγιστον ἀέθλων,
Ζηνὸς ἐπ' ἀκροτάτῳ βωμῷ τότ' αὖ χρηστήριον θέσθαι κέλευσεν.

Ἀντ. δ'.

ἐξ οὗ πολύκλειτον καθ' Ἕλλανας γένος Ἰαμιδᾶν· 120

I cannot agree with Don. that *μετάλλατον* implies an *answer*, Pyth. IV. 164, q. v. I construe after the Schol. Vet. 'and sought him out.' The god Apollo is at Olympia (*δεῦρο πάγκοινον ἐς χώραν*), and the voice of his answer is represented by a half personification as going in search of Iamos. '*ὅρσο* &c.' give the substance of *ὅσσα* in a sort of apposition. Dissen agrees except as to the god being so far off as Olympia. Heyne, Buttmann and Don. render 'addressed him.' Böckh interprets *ἐφιλοφρονήσατο*. Hermann, approved by Rauchenstein, reads *μεταλλάσαντί ἰν* or *μιν*. The reading *μετάλλασσεν* gives a graphic imperfect and = *μετῴκιζεν*.

63. *πάγκοινον*.] Proleptic, cf. Ol. I. 68, III. 17.

φάμας.] The sound of the *ὅσσα* which would on its return direct Iamos to his new home.

64. *ἵκοντο*.] i.e. Iamos and his followers.

ἀλίβατον.] The etymology is doubtful. But Buttmann's shortened form of *ἠλιτόβατος*, analogous to *ἠλιτόεργος*, and Döderlein's connection with *λέπας* (*lapis*) *λόφος* *klippe* are clearly wrong, except perhaps in the case of *lapis*, which Corssen (p. 545) connects with *rumpo rupes* Eng. 'reef.' To the two root phases RAP (LAP) RUP, we may add RIP, whence *ἐρείπω*, *ἤριπον*, and perhaps *ἠ-λίβ-ατος* (steep, broken), *αἰγί-λιψ* (causing goats to fall). For the termination *-ατο-* cf. *ἠλακ-άτη*. For the prosthetic *ἠ* cf. *ἠ-ρέμα*.

66. *τόκα μέν*.] 'There and then.' If, as most editors &c. seem to imply, the privilege of hearing Apollo's voice ceased when that of divining *ἐμπύροις* began, the word *δίδυμον* is meaningless. Whether correctly or not Pindar's expression suggests the permanence of the earlier gift.

70. The altar of Zeus, between the temple of Hêra (N. of the great temple of Zeus) and the precinct of Pelops, consisted of two tiers, the lower (*πρόθυσις*) 125 feet round, where victims were offered, the upper 32 feet round, where the thighs were used for divination. To the establishment of this oracle the words *χρηστήριον θέσθαι κέλευσεν* refer.

ὄλβος ἅμ' ἕσπετο· τιμῶντες δ' ἀρετὰς
ἐς φανερὰν ὁδὸν ἔρχονται. τεκμαίρει
χρῆμ' ἕκαστον· μῶμος· ἐκ δ' ἄλλων κρέμαται φθονεόντων 125
75 τοῖς οἷς ποτὲ πρώτοις περὶ δωδέκατον δρόμον
ἐλαυνόντεσσιν αἰδοία ποτιστάζει Χάρις εὐκλέα μορφάν.
εἰ δ' ἐτύμως ὑπὸ Κυλλάνας ὄροις, Ἀγησία, μάτρωες ἄνδρες 130

Ἐπ. δ'.

ναιετάοντες ἐδώρησαν θεῶν κάρυκα λιταῖς θυσίαις
πολλὰ δὴ πολλαῖσιν Ἑρμᾶν εὐσεβέως, ὃς ἀγῶνας ἔχει
μοῖράν τ' ἀέθλων, 135
80 Ἀρκαδίαν τ' εὐάνορα τιμᾷ· κεῖνος, ὦ παῖ Σωστράτου,
σὺν βαρυγδούπῳ πατρὶ κραίνει σέθεν εὐτυχίαν.
δόξαν ἔχω τιν' ἐπὶ γλώσσᾳ ἀκόνας λιγυρᾶς, 140

72. τιμῶντες.] 'But through setting great store by brilliant achievements.'

73. τεκμαίρει.] MSS. have μῶμος δ' ἐξ against scansion. I hold the error to be due to the separation of μῶμος from the previous sentence, to which I restore it, rendering, 'Cavil affords ground for true inference as to every transaction. For owing to the envy of others it hangeth o'er &c.' Dissen interprets *probat res quemque*. Cf. Ol. IV. 18; Don. 'it is indeed money which distinguishes a man, cf. Isth. II. 11.' I cannot catch a satisfactory line of thought on either view. My slight emendation falls in thus; 'your family have been prosperous and famous. True you are troubled by the envy of the Syrakusans, but their cavil is the best evidence of your success and worth.' Thus the poet consoles the victor for his trouble by a flattering turn. That hostile criticism bears even stronger testimony to real merit than eulogy is now a truism; but it was scarcely so in Pindar's time, and if my suggestion be accepted I may claim to have rescued from oblivion an important and pithy gnômê; cf. Pyth. XI. 29, for the sentiment.

76. αἰδοία.] The epithet implies that Χάρις produces αἰδώς, cf. Pyth. IV. 29. Mr Fanshawe has pointed out to me that the attendance of Charis on victors expresses the physical fact that they generally keep their style and grace to the end of a race, while the beaten present a comparatively wretched spectacle.

77. μάτρωες.] The Arkadians, especially Aepytos' family. Euadne was not Arkadian but Lakônian by birth, see *vv.* 32—34.

78. ἐδώρησαν.] Note the non-Attic active voice. Cf. Hesiod, *W. and D.* 82.

λιταῖς.] Adj. as in Pyth. IV. 217.

80. εὐάνορα.] Gives the best sense as an extension of predicate.

82. 'I have a kind of feeling as of a shrill whetstone on my

ἅ μ' ἐθέλοντα προσέρπει καλλιρόοισι πνοαῖς·
ματρομάτωρ ἐμὰ Στυμφαλίς, εὐανθὴς Μετώπα,

tongue.' Pindar uses the metaphor of forging the tongue on an anvil for forming a habit of speech, Pyth. I. 86, q. v.; and here a happy thought is said to whet the forged point or edge (*στόμα*), cf. Soph. *Oed. Col.* 794. According to Prof. Jebb *στόμα*, *Aj.* 651, does not mean 'edge of my words,' as Don. explains it. For mixture of metaphor see *Essay on Style*, and cf. Nem. III. 79, *πόμ' ἀοίδιμον Αἰολῆσιν ἐν πνοαῖσιν αὐλῶν.*

83. *προσέρπει.*] So all good MSS. Dissen, Don. and others prefer the poorly supported *προσέλκει*, 'which draws me on nothing loth.' Dissen takes *πνοαῖς* to mean *ad cantus;* it is better to explain it as a Dat. of manner, with either reading. I render 'which steals over me nothing loth with fair streams of inspiration,' cf. Aesch. *Sept. c. Theb.* 110, Eur. *Bacch.* 1094. There is no authority for *πνοαί* in the sense of 'breaths of song,' or 'sound,' without the words signifying the utterer, *Μοῖσ' ἀδύπνοος*, Ol. XIII. 22, or the instrument, see last note, Eur. *Orest.* 144, *ἆ, ἆ σύριγγος ὅπως πνοὰ | λεπτοῦ δόνακος, ὦ φίλα, φώνει μοι.* Prof. Paley gives 'as with gentle breezy airs.' The reading *προσέρπει* is open to the objection that Sophokles uses the dat. after this verb, but *προσελθεῖν* takes both dat. and acc. Don.'s second objection, 'when a verb of motion is combined with a part. signifying will or choice, the part. is in the dat., not the acc. case,' needs qualification. The dat. is wanted when the reference of the motion to a person's feelings is prominent, and the direction of the motion is sufficiently indicated without the dative. To take his instance, Aristoph. *Pax* 582, *ὡς ἦλθες ἡμῖν ἀσμένοις*, the notion of *your coming* is combined with the notion of *our gladness*, not the notion of *your coming to us* with *our gladness* as in Eur. *Ion* 1438, *ἄσμενός σ' ἰδὼν πρὸς ἀσμένας πέπτωκα σὰς παρηίδας.* Here to make Don.'s 2nd objection valid we must render 'steals near with my ready consent,' or something of the kind, not 'steals over *me* with my ready consent.' However, *ἐθέλοντα* is a little awkward, and the signification of *προσ-* is strained by rendering it 'over,' 'upon,' as is required, for which we should expect *ἐφέρπει*, so that there are grounds for suspicion that *ἅ μ' ἐ. προπέμπει* may have been the original reading, the meaning being 'escorts me,' or 'leads me forward, though I need no extra inducements to proceed on my path of song.' Prof. Paley rightly regards *δόξαν* as the antecedent to *ἅ.*

84. *ματρομάτωρ.*] 'A nymph of Stymphalos was mother of my mother,' i.e. of the tutelary goddess of my country. Cf. *Μάτερ ἐμὰ χρύσασπι Θήβα*, Isth. I. 1*. For the confusion of place and person see *Essay on Style.*

* The pedigree given by the Schol. Vet. is as follows:

Okeanos = Têthys — Lâdon (a river of Arkadia)
| | |
Asôpos = Metôpê (a lake fed thereby)
|
Kerkyra, Aegina, Salamis, Thêbê, Harpinna, Nemea.

Στρ. ε'.

85 πλάξιππον ἁ Θήβαν ἔτικτεν, τᾶς ἐρατεινὸν ὕδωρ 145
πίομαι ἀνδράσιν αἰχματαῖσι πλέκων
ποικίλον ὕμνον. ὄτρυνον νῦν ἑταίρους,
Αἰνέα, πρῶτον μὲν Ἥραν Παρθενίαν κελαδῆσαι, 150
γνῶναί τ' ἔπειτ', ἀρχαῖον ὄνειδος ἀλαθέσιν
90 λόγοις εἰ φεύγομεν, Βοιωτίαν ὖν· ἐσσὶ γὰρ ἄγγελος
ὀρθός,
ἠϋκόμων σκυτάλα Μοισᾶν, γλυκὺς κρατὴρ ἀγαφθέγκ-
των ἀοιδᾶν· 155

Ἀντ. ε'.

εἰπὸν δὲ μεμνᾶσθαι Συρακοσσᾶν τε καὶ Ὀρτυγίας·
τὰν Ἱέρων καθαρῷ σκάπτῳ διέπων,
ἄρτια μηδόμενος, φοινικόπεζαν
95 ἀμφέπει Δάματρα, λευκίππου τε θυγατρὸς ἑορτάν, 160

85. πλάξιππον.] Cf. Βοιωτοὶ πλ. Hes. *Scut.* 24.

86. πίομαι.] This seems to refer to the immediate future. He will get special inspiration from Dirke's fount for the rest of the ode. Cf. Isth. v. 74.

πλέκων.] The metaphor of weaving a crown of song is peculiarly appropriate to a crowned victor. It is kept up in ὕμνων ἄνθος, *v.* 105. Cf. Nem. VII. 77, εἴρειν στεφάνους ἐλαφρόν· ἀναβάλεο· Μοῖσά τοι | κολλᾷ χρυσόν, ἔν τε λευκὸν ἐλέφανθ' ἁμᾷ | καὶ λείριον ἄνθεμον ποντίας ὑφελοῖσ' ἐέρσας.

88. Αἰνέα.] Two Arkadians, one an Iamid, of this name are known, so he was probably a Stymphalian, and ἑταίρους are especially, but not necessarily exclusively, the chorus.

Παρθενίαν.] At Stymphalos Hêra was worshipped as παῖς, τελεία, χήρα.

89. γνῶναί τ'.] The Schol. Rec., Heyne, and Don. take this as transitive ('make known') comparing γνώσομαι, Ol. XIII. 3. Prof. Paley, Dissen and others take it intransitively 'to make up their minds.' For τε after μέν, cf. Ol. IV. 15, supra *v.* 4.

ἀλαθέσιν λόγοις.] 'If the truth be told.'

90. Βοιωτίαν ὖν.] The Schol. Vet. quotes from a Dithyramb of Pindar's, ἦν ὅτε σύας τὸ Βοιώτιον ἔθνος ἔλεγον (better ἔνεπον) Frag. 51 (60), and from Kratinos, οὗτοι δ' εἰσὶν Συοβοιωτοί. The name is further said to have come from certain Hyantes who dwelt in Boeotia. It was at any rate used to reproach the Boeotians for their reputed ἀμουσία.

ὀρθός.] 'Correct,' 'accurate.' Cf. Pyth. IV. 279. For a full discussion of this passage cf. *Essay on Pindar and his Poetry.*

95. These deities were Triopean, cf. Ol. I. Introd. *end.*

λευκίππου.] White horses denoted royalty, and hence divinity.

καὶ Ζηνὸς Αἰτναίου κράτος. ἀδύλογοι δέ μιν
λύραι μολπαί τε γινώσκοντι. μὴ θραύσαι χρόνος ὄλβον
ἐφέρπων.
σὺν δὲ φιλοφροσύναις εὐηράτοις Ἀγησία δέξαιτο κῶμον 165

Ἐπ. ε'.

οἴκοθεν οἴκαδ' ἀπὸ Στυμφαλίων τειχέων ποτινισόμενον,
100 ματέρ' εὐμήλοιο λείποντ' Ἀρκαδίας. ἀγαθαὶ δὲ πέλοντ'
ἐν χειμερίᾳ 170
νυκτὶ θοᾶς ἐκ ναὸς ἀπεσκίμφθαι δύ' ἄγκυραι. θεὸς
τῶνδε κείνων τε κλυτὰν αἶσαν παρέχοι φιλέων. 175
δέσποτα ποντόμεδον, εὐθὺν δὲ πλόον καμάτων
ἐκτὸς ἐόντα δίδοι, χρυσαλακάτοιο πόσις
105 Ἀμφιτρίτας, ἐμῶν δ' ὕμνων ἄεξ' εὐτερπὲς ἄνθος.

97. θραύσαι.] MSS. θραύσοι; but the fut. opt. is not found in Classical Greek when a wish is expressed. Cookesley supposes a metaphor from a chariot upset on the course, citing Eur. *Herc. Fur.* 780, ἔθραυσε δ' ὄλβου κελαινὸν ἅρμα.

99. As a citizen of both Stymphalos and Syrakuse Agêsias had two homes.

100. ματέρ'.] Stymphalos, which Pindar chooses to call the mother city of Arkadia; cf. Ol. IX. 20.

101. δύ' ἄγκυραι.] Prof. Paley is right as to the two anchors being on either side of the prow. When the stem was made fast it was to the shore with cables (πρυμνήσια), as Hobart Pasha's fleet was secured in the port of Batoum.

102. τῶνδε κείνων τε.] 'Of Stymphalians and Syrakusans.'

103. εὐθὺν πλόον.] Literally—a direct, i.e. a good voyage to Syrakuse.

104. δίδοι.] Doric Imperative.

105. εὐτερπές.] Extension of the predicate.

OLYMPIA VII.

ON DIAGORAS OF RHODES, THE BOXER.

INTRODUCTION.

THIS ode commemorates, apparently, the first Olympian victory of the Rhodian boxer Diagoras, B.C. 464, though he had previously gained four Isthmian victories. He was the son of Dâmâgêtos who was probably a Prytanis (*v.* 17), the descendant of Kallianax (*v.* 93), of the clan of the Eratidae, Dorian oligarchs of Iâlysos. It has been thought probable that Diagoras had clouded his victory by some inadvertent transgression, cf. *vv.* 24, 25, most likely the slaughter of his opponent (*vv.* 27—30), which would in likelihood debar him from the usual sacrifice after a victory. He probably gained his first Pythian victory B.C. 466 (*vv.* 10, 17). It is not until we get to *vv.* 87, 88, that we find the ode is formally Olympian and not equally a commemoration of the Pythian victory. I am therefore inclined to suppose that the transgression occurred in connection with the Pythian victory, which in consequence could not be formally celebrated, but might be mentioned as in *vv.* 10, 17, in connection with a subsequent achievement.

The Hellenic feeling on the subject of bloodshed was so strong that it is next door to certain that no Kômos would raise an ode of triumph for a victory which had proved fatal to one of the vanquished, and so cast a gloom over the festal gathering. Dâmâgêtos, great-grandfather of Diagoras, is said to have married a daughter of the great Messenian leader Aristomenes. Diagoras' sons were celebrated athletes, especially Dôrieus, cf. Cic. *Tusc.* I. 46. 111; Paus. VI. 7. They were banished in a revolution promoted by the Athenians, but probably not for twenty years at least after the date of this victory, so that it is very doubtful whether, as Böckh surmises, these political troubles are foreboded *vv.* 92—95. According to the

Schol. Gorgo the historian of the Rhodians says that this ode was preserved in the temple of Athêne at Lindos, inscribed on a gold tablet. It was probably sung at Iâlysos, at a banquet. The rhythm is a mixture of Dorian with a few Lydian measures, and the accompaniment, like that of Ol. III., was on the cithern and flute (*vv.* 12, 13).

ANALYSIS.

vv.

1—10. Comparison of the ode to a betrothal goblet.

10. He is happy whom good report attends.

11, 12. Charis, Epinikian song, regards different men at different times.

13—19. To the sound of flute and cithern the poet has come to Rhodes to praise the Olympian and Pythian victor and his father.

20—24. He commends to the Hêrakleid descendants of Tlêpolemos his legend.

24, 25. Occasions for error beset men, but none can tell how any event will turn out in the end.

26—31. For instance, Tlêpolemos, the Dorian colonist of Rhodes, killed his mother Alkmêne's half-brother in wrath.

31—34. Whereupon he consults the Delphic oracle, whose answer introduces—

35—49. The myth of Lindian Athêne's birth, and the omission of the Hêliadae to offer burnt sacrifices to her,

49—53. Yet they are greatly blessed—

54—69. The absence of Hêlios from the allotment of the earth among the gods,

69—71. Which resulted in his acquiring the new island Rhodes,

71—76. Where Rhodos bare him seven sons, one of whom was father of the eponyms Iâlysos, Lindos, Kameiros.

77—80. In Rhodes Tlêpolemos is honoured with games;

80—87. In which Diagoras has been twice victorious, as in many other places.

87—93. Invocation to Zeus, praying him to honour the ode and to give the victor favour with all men, since he is modest and wise.

93, 94. The state rejoices in the triumphs of the Eratidae.

94, 95. But fortune quickly varies.

Στρ. α'.

Φιάλαν ὡς εἴ τις ἀφνειᾶς ἀπὸ χειρὸς ἑλὼν
ἔνδον ἀμπέλου καχλάζοισαν δρόσῳ
δωρήσεται
νεανίᾳ γαμβρῷ προπίνων οἴκοθεν οἴκαδε, πάγχρυσον,
κορυφὰν κτεάνων, 5
5 συμποσίου τε χάριν κἀδός τε τιμάσαις ἑόν, ἐν δὲ φίλων
παρεόντων θῆκέ νιν ζαλωτὸν ὁμόφρονος εὐνᾶς· 10

Ἀντ. α'.

καὶ ἐγὼ νέκταρ χυτόν, Μοισᾶν δόσιν, ἀεθλοφόροις
ἀνδράσιν πέμπων, γλυκὺν καρπὸν φρενός, 15
ἱλάσκομαι,

1. 'As when one takes and gives out of a wealthy hand a goblet all of gold, prime of his treasures, bubbling within with dew of the vine, to a youth, welcoming him as son-in-law with a friendly draught from home to home both for good-fellowship's sake and to do honour to his own connection, and the while should friends be present maketh him envied for a love match; So I sending to winners of prizes liquid nectar, the Muses' gift, sweet fruit of my mind, make libation in their honour as victors at Olympia and Pytho.'

ἑλών.] So often used in Homer. However, ἀφν. ἀπὸ χειρὸς may be taken with the part. almost as if in the Dat., but indicating that wealth is the antecedent of which a rich present is the consequence. Without the epithet ἀπὸ χειρὸς would not do.

2. καχλάζοισαν.] Primarily means the noise of water flowing over loose pebbles, and so well applicable to the sound accompanying the 'creaming' of sparkling wine. Cf. Vergil's *spumantem* pateram, *Aen.* I. 739.

δρόσῳ.] Cf. Nem. III. 77, πέμπω μεμιγμένον μέλι λευκῷ | σὺν γάλακτι, κιρναμένα δ' ἔερσ' ἀμφέπει.

3. δωρήσεται.] The not very common *gnomic* Future taken up *v.* 6 by the Aor. θῆκε.

4. προπίνων.] The word is here somewhat pregnant owing to the context. Shilleto on Dem. *De Fals. Leg.* 384 questioned the notion that it ever meant *dono donare* as the Scholl. say. In all passages where this notion seems to be supported 'betray,' 'abandon recklessly' suits better, as in Eur. *Rhes.* 405: Ἕλλησιν ἡμᾶς προδίδοις τὸ σὸν μέρος. Xenophon *An.* VII. iii. 26—30, has four chances of using προπίνω='I give,' but does not take them. It seems to have been a method of betrothal for the daughter or her father to drink to the suitor and present him with the cup.

5. φίλων παρ.] A gen. abs.; not dependent on ζαλωτόν.

6. ὁμόφρονος.] Cf. Hom. *Od.* VI. 181, ἄνδρα τε καὶ οἶκον καὶ ὁμοφροσύνην ὀπάσειαν (θεοὶ Ναυσικάᾳ). | Ἐσθλὴν οὐ μὲν γὰρ τοῦ γε κρεῖσσον καὶ ἄρειον, | ἢ ὅδ' ὁμοφρονέοντε νοήμασιν οἶκον ἔχητον | ἀνὴρ ἡ δὲ γυνή, Eur. *Med.* 13.

9. ἱλάσκομαι.] For the meaning

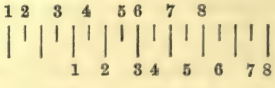
10 Οὐλυμπίᾳ Πυθοῖ τε νικώντεσσιν· ὁ δ' ὄλβιος, ὃν φᾶμαι
κατέχοντ' ἀγαθαί.
ἄλλοτε δ' ἄλλον ἐποπτεύει Χάρις ζωθάλμιος ἁδυμε-
λεῖ 20
θαμὰ μὲν φόρμιγγι πεμφώνοισί τ' ἐν ἔντεσιν αὐλῶν.
Ἐπ. α'.
καί νυν ὑπ' ἀμφοτέρων σὺν Διαγόρᾳ κατέβαν, τὰν
ποντίαν
ὑμνέων παῖδ' Ἀφροδίτας, Ἀελίοιό τε νύμφαν, Ῥόδον, 25
15 εὐθυμάχαν ὄφρα πελώριον ἄνδρα παρ' Ἀλφειῷ στεφα-
νωσάμενον

and construction without acc. cf. Hes. *W. and D.* 334, κὰδ' δύναμιν δ' ἔρδειν ἱέρ' ἀθανάτοισι θεοῖσιν | ἁγνῶς καὶ καθαρῶς, ἐπὶ δ' ἀγλαὰ μηρία καίειν. ἄλλοτε δὲ σπονδῇσι θύεσσί τε ἱλάσκεσθαι.

10. κατέχοντι.] 'Encompass,' cf. Pyth. I. 96, ἐχθρὰ Φάλαριν κατέχει παντᾷ φάτις.

11. ἐποπτεύει.] Cf. Pyth. III. 85.

12. μέν.] Cf. IV. 15, infr. *v.* 88. The combination of lyre and flute seems to have been devised by Pindar about B.C. 476. Cf. Ol. III. 8, whence it is to be inferred that παμφώνοισι here means 'playing all the melody,' while the cithern only played some passages or did not follow the voice so closely. It would be out of place to discuss the point here, but it seems that Böckh is right in supposing that the old Greeks used harmonies, those in this ode and the third Olympian being major thirds and minor fourths, not to mention octaves and even a major fifth, if the ὑπάτη (lowest note) of the flute octave was sounded with the νήτη of the lyre. The notes of the flute, being capable of prolongation, would go more closely with the voice and thus give more of the melody than the cithern if they sounded note for note all through the piece. Cf. Pyth. XII. 19. The Greek art of counterpoint consisted simply in combining instruments or modes (τόνοι), the corresponding notes of which, owing to the order of the intervals as well as the general pitch, would produce harmonious chords. If the spaces between a short line and a long denote half a tone ascending from left to right, the



intervals between the corresponding notes of the Dorian lyre (top numbers) and the Lydian flute (lower numbers) can be observed at a glance by the diagram.

ἐν.] Governs φόρμιγγι. For position, cf. Ol. VIII. 47, Pyth. II. 10, 11; for force, Ol. I. 15. We may render ἔντεσιν 'stops' (Myers).

13. ὑπ'.] Cf. Ol. IV. 2.

κατέβαν.] The poet identifies himself with his ode here as elsewhere. Note the confusion of place and person.

15. εὐθυμάχαν.] 'For his fair fighting,' taken with αἰνέσω as well

αἰνέσω πυγμᾶς ἄποινα 30
καὶ παρὰ Κασταλίᾳ, πατέρα τε Δαμάγητον ἀδόντα Δίκᾳ,
Ἀσίας εὐρυχόρου τρίπολιν νᾶσον πέλας
ἐμβόλῳ ναίοντας Ἀργείᾳ σὺν αἰχμᾷ. 35

Στρ. β'.

20 ἐθελήσω τοῖσιν ἐξ ἀρχᾶς ἀπὸ Τλαπολέμου
ξυνὸν ἀγγέλλων διορθῶσαι λόγον,
Ἡρακλέος
εὐρυσθενεῖ γέννᾳ. τὸ μὲν γὰρ πατρόθεν ἐκ Διὸς εὔχονται· τὸ δ' Ἀμυντορίδαι 40
ματρόθεν Ἀστυδαμείας. ἀμφὶ δ' ἀνθρώπων φρασὶν ἀμπλακίαι
25 ἀναρίθμητοι κρέμανται· τοῦτο δ' ἀμάχανον εὑρεῖν, 45

as πυγμᾶς ἄποινα. Cf. Ol. XIII. 1. For the two accusatives cf. Isth. III. 7, εὐκλέων δ' ἔργων ἄποινα χρὴ μὲν ὑμνῆσαι τὸν ἐσλόν, Madv. § 26 *b*, Aristoph. *Acharn.* 1231, ἀλλ' ἐψόμεσθα σὴν χάριν | τήνελλα καλλίνικον ᾄ- | δοντες σὲ καὶ τὸν ἀσκόν, Ol. XI. 78. Note that στεφ. is lit. 'caused himself to be crowned.'

17. ἀδόντα.] 'For that he is well-pleasing.' Perhaps he was a Prytanis.

18. εὐρυχόρου.] Cf. Hes. *Theog.* 63, ἔνθα σφιν λιπαροί τε χοροὶ καὶ δώματα καλά, where χοροὶ are 'open spaces.'

19. ἐμβόλῳ.] 'A headland.' The promontory of Kynosêma in the Kârian Peraea. Ἀργ. σὺν αἰχ., i. e. with warrior colonists from Epidauros. Cf. μυρίαν ἄγων λόγχην, Eur. *Phoen.* 445, 'a vast host of spearmen,' cf. the use of ἀσπὶς for ἀσπισταί, ὅπλα for ὁπλῖται.

20. 'I shall readily proclaim with thorough accuracy a tale that is of common interest to those originally descended from Tlêpolemos, a widely-potent offspring of Hêrakles.' The distant, flourishing colonies of Rhodes make the epithet εὐρυσθενὴς quite appropriate to the Rhodian branch of the Hêraklidae.

23. τὸ δ', &c.] 'While they claim to be Amyntoridae on the mother's side, Astydameia.' For the apposition of Ἀστυδαμείας and ματρόθεν, cf. Ol. II. 46.

24. ἀμφὶ δ', &c.] 'Now occasions of wrong-doing beset men's minds in countless number.' The moral of the tale is that men are so liable to do wrong that it is idle to repine if one has got into a scrape, and whatever may be the immediate consequences all may come right eventually. I suspect that, as Dissen suggests, Diagoras had killed or injured an opponent in the boxing match, a circumstance likely to trouble him, as he was of large stature and therefore probably kind-hearted.

25. τοῦτο.] It is better to render 'This is impossible to find,' than 'It is impossible to find this.' Cf. Ol. VIII. 25, XIII. 13, 47; Nem. IV. 94, V. 18, X. 20, 72; Isth. II. 37; Madv. § 150 *a*.

Ἀντ. β'.

ὅ τι νῦν ἐν καὶ τελευτᾷ φέρτατον ἀνδρὶ τυχεῖν.
καὶ γὰρ Ἀλκμήνας κασίγνητον νόθον 50
σκάπτῳ θενὼν
σκληρᾶς ἐλαίας ἔκτανεν Τίρυνθι Λικύμνιον ἐλθόντ' ἐκ θαλάμων Μιδέας
30 τᾶσδέ ποτε χθονὸς οἰκιστὴρ χολωθείς. αἱ δὲ φρενῶν ταραχαὶ 55
παρέπλαγξαν καὶ σοφόν. μαντεύσατο δ' ἐς θεὸν ἐλθών·

Ἐπ. β'.

τῷ μὲν ὁ Χρυσοκόμας εὐώδεος ἐξ ἀδύτου ναῶν πλόον
εἶπε Λερναίας ἀπ' ἀκτᾶς εὐθὺν ἐς ἀμφιθάλασσον νομόν, 60
ἔνθα ποτὲ βρέχε θεῶν βασιλεὺς ὁ μέγας χρυσέαις νιφάδεσσι πόλιν,
35 ἀνίχ' Ἁφαίστου τέχναισιν 65
χαλκελάτῳ πελέκει πατέρος Ἀθαναία κορυφὰν κατ' ἄκραν
ἀνορούσαισ' ἀλάλαξεν ὑπερμάκει βοᾷ.
Οὐρανὸς δ' ἔφριξέ νιν καὶ Γαῖα μάτηρ. 70

Στρ. γ'.

τότε καὶ φαυσίμβροτος δαίμων Ὑπεριονίδας

26. Cf. οὗτος μὲν πανάριστος ὃς αὐτὸς πάντα νοήσῃ | φρασσάμενος τά κ' ἔπειτα καὶ ἐς τέλος ἤσιν ἀμείνω, Hes. *W. and D.* 293. For inf. τυχεῖν see last note. But it is rare to find the noun in agreement with the adj. the subject of the inf., cf. Madv. l. c. Rem. 1.

31. ἐς θεόν.] To the oracle at Delphi which directed Greek colonization generally. For the expression, cf. Ar. *Av.* 619, εἰς Ἄμμων ἐλθών.

32. εὐώδεος.] Fragrant with bay leaves, the odour of which increased the frenzy of the Pythoness. Cf. Lucr. I. 739, *Pythia quae tripodi a Phoebi lauroque profatur.*

33. εὐθύν.] Mommsen reads ὅρσαι, as a verb is to be expected after εἶπε, while Bergk would change ναῶν to νωμᾶν. However, as Dissen remarks, Pindar is imitating oracular diction, therefore we need not stick at a phrase representing faithfully πλόος εὐθὺς of *oratio recta.* The best MSS. give εὔθυν' against scansion. For εὐθύν, cf. Ol. VI. 103.

39. Ὑπεριονίδας.] i. e. Hyperion. For the extended form, cf. Ταλαϊονίδας, Ol. VI. 15, though Ταλαΐων would = son of Talaos.

40 μέλλον ἔντειλεν φυλάξασθαι χρέος
παισὶν φίλοις,
ὡς ἂν θεᾷ πρῶτοι κτίσαιεν βωμὸν ἐναργέα, καὶ σεμνὰν
θυσίαν θέμενοι 75
πατρί τε θυμὸν ἰάναιεν κόρᾳ τ' ἐγχειβρόμῳ. ἐν δ' ἀρετὰν
ἔβαλεν καὶ χάρματ' ἀνθρώποισι Προμαθέος αἰδώς· 80

Ἀντ. γ'.

45 ἐπὶ μὰν βαίνει τι καὶ λάθας ἀτέκμαρτα νέφος,
καὶ παρέλκει πραγμάτων ὀρθὰν ὁδὸν 85
ἔξω φρενῶν.
καὶ τοὶ γὰρ αἰθοίσας ἔχοντες σπέρμ' ἀνέβαν φλογὸς
οὔ· τεῦξαν δ' ἀπύροις ἱεροῖς
ἄλσος ἐν ἀκροπόλει. κείνοις ὁ μὲν ξανθὰν ἀγαγὼν
νεφέλαν 90

40. 'Had enjoined his dear children to pay diligent heed to a service soon to become due.' The *παῖδες* are the Hêliadae of Rhodes, see *v.* 77. The service was the worship with burnt offerings of the new goddess Athêne, who would abide for ever with the people who first duly performed her rites. This privilege, lost by the Hêliadae, fell to the Athenians.

43. *ἐν δ', κ.τ.λ.*] 'Now it is scrupulous regard to duty born of forethought that brings on men high merit and (consequent) blessings. Howbeit a cloud of forgetfulness comes over them unaccountably and causes the correct course of conduct to pass from the mind.' Don. renders *αἰδὼς* 'sense of honour,' *ἀρετὴν* 'bravery,' *χάρματα* 'usefulness in battle,' thus quite detaching the passage from its context. Dissen renders *αἰδὼς prudentiae reverentia;* Paley 'respectful obedience.' In reference to battle *αἰδὼς* may be rendered 'sense of honour,' as it means prospectively 'fear of shortcomings,' cf. Pyth. iv. 173, 'shame' being retrospective. For *Προμ. αἰδ.*, cf. *Ἐπιμαθέος—θυγατέρα πρόφασιν*, Pyth. v. 25; (*τύχα*) *Εὐνομίας τε καὶ Πείθους ἀδελφὰ καὶ Προμαθείας θυγατήρ*, Alkman Frag. 62 (Bergk). We find *νεφέλα* used metaphorically of sleep, Pyth. i. 7.

48. *οὔ.*] Note the emphatic position. For *σπέρμα* cf. Pyth. iii. 37.

49. Note that Pindar's point in this ode is to show that men may be blessed in spite of transgression, so that it is quite natural for him to go at once from their omission of fire to the marks of divine favour which they received. The story of Zeus raining gold on Rhodes probably arose from the literal interpretation of a metaphorical description of a sudden influx of great wealth. Cf. *Il.* ii. 670, *καί σφιν θεσπέσιον πλοῦτον κατέχευε Κρονίων*, the seventeen lines before which give the story of Tlêpolemos.

50 πολὺν ὕσε χρυσόν· αὐτὰ δέ σφισιν ὤπασε τέχναν

Ἐπ. γ'.

πᾶσαν ἐπιχθονίων Γλαυκῶπις ἀριστοπόνοις χερσὶ κρατεῖν.

ἔργα δὲ ζωοῖσιν ἑρπόντεσσί θ' ὁμοῖα κέλευθοι φέρον· 95

ἦν δὲ κλέος βαθύ. δαέντι δὲ καὶ σοφία μείζων ἄδολος τελέθει.

φαντὶ δ' ἀνθρώπων παλαιαὶ 100

55 ῥήσιες, οὔπω ὅτε χθόνα δατέοντο Ζεύς τε καὶ ἀθάνατοι,

φανερὰν ἐν πελάγει Ῥόδον ἔμμεν ποντίῳ,

ἁλμυροῖς δ' ἐν βένθεσιν νᾶσον κεκρύφθαι. 105

Στρ. δ'.

ἀπεόντος δ' οὔτις ἔνδειξεν λάχος Ἀελίου·

καί ῥά μιν χώρας ἀκλάρωτον λίπον,

60 ἁγνὸν θεόν.

μνασθέντι δὲ Ζεὺς ἄμπαλον μέλλεν θέμεν. ἀλλά νιν οὐκ εἴασεν· ἐπεὶ πολιᾶς 110

52. 'Works of art like unto living and moving creatures used to move about their streets,' Dissen; 'were placed in the high roads,' Don. and Cookesley.

53. *βαθύ.*] Cf. Pyth. I. 66.

δαέντι δέ.] 'For to a good judge ('in a skilled artist,' Paley) even skill free from trickery is superior,' i.e. the illusions of legitimate art are preferable to those produced by magic or jugglery. Heyne detected a covert reference to the Telchines, magical workmen whose legend somewhat clashes with Pindar's account of the Hêliadae. The force of *καὶ* is seen if we consider that primarily objection to trickery is ethical, but is here transferred to aesthetics. The fair fighting of Diagoras is glanced at under the more obvious allusion to artistic skill. For the use of *μείζων*, cf. Soph. *Ant.* 637, *ἐμοὶ γὰρ οὐδεὶς ἀξίως ἔσται γάμος | μείζων φέρεσθαι.*

58. Pindar implies that Hêlios made a mistake which at first sight seemed to involve loss; but all came right notwithstanding.

61. 'But on his mentioning it, Zeus was on the point of holding a second lottery.' Böckh reads *ἂμ πάλον μ. θ.* for *μέλλεν ἀναθέμεν πάλον*, supporting the sense given to *ἀναθέμεν* by *ἀναθέσθαι*, 'to correct a (bad or false) move at backgammon,' and then generally 'to correct' for one's own benefit, so that to 'make over again' for another's benefit (*μνασθέντι* being *dat. commodi*), would make the active appropriate. He regards a substantive *ἀνάπαλος* as against analogy, but Mommsen cites *ἄνοδος* (cf. Pindaric *ἄμπνευμα, ἀναπνοὰ*), and moreover says the word may be an adjective. Mommsen also quotes *κατ' ἄνπαλον μισθούντω(ν)* from a recently discovered Maltese inscr. edited by Ussing. Besides

εἶπέ τιν' αὐτὸς ὁρᾶν ἔνδον θαλάσσας αὐξομέναν πεδόθεν
πολύβοσκον γαῖαν ἀνθρώποισι καὶ εὔφρονα μήλοις. 115

Ἀντ. δ'.

ἐκέλευσεν δ' αὐτίκα χρυσάμπυκα μὲν Λάχεσιν
χεῖρας ἀντεῖναι, θεῶν δ' ὅρκον μέγαν 120
μὴ παρφάμεν,
ἀλλὰ Κρόνου σὺν παιδὶ νεῦσαι, φαεννὸν ἐς αἰθέρα μιν πεμφθεῖσαν ἑᾷ κεφαλᾷ
ἐξοπίσω γέρας ἔσσεσθαι. τελεύταθεν δὲ λόγων κορυφαὶ 125
ἐν ἀλαθείᾳ πετοῖσαι· βλάστε μὲν ἐξ ἁλὸς ὑγρᾶς

Ἐπ. δ'.

νᾶσος, ἔχει τέ μιν ὀξειᾶν ὁ γενέθλιος ἀκτίνων πατήρ,
πῦρ πνεόντων ἀρχὸς ἵππων· ἔνθα Ῥόδῳ ποτὲ μιχθεὶς τέκεν 130
ἑπτὰ σοφώτατα νοήματ' ἐπὶ προτέρων ἀνδρῶν παραδεξαμένους
παῖδας, ὧν εἷς μὲν Κάμειρον 135
πρεσβύτατόν τε Ἰάλυσον ἔτεκεν Λίνδον τ'· ἀπάτερθε δ' ἔχον,
διὰ γαῖαν τρίχα δασσάμενοι πατρωΐαν,

defending ἄμπαλον, he impugns ἄμ *in tmesi*.

64. Λάχεσιν.] Lachesis, 'the Allot-er,' appropriately confirms the allotments of the λάχος.

65. θεῶν ὅρκ. μέγ.] By the Styx. Cf. Hes. *Theog.* 397—400 (P.).

66. παρφάμεν.] 'To utter guilefully.'

68. 'And the main purport of their words in the issue fell out truly.' For λόγ. κορ. cf. Pyth. III. 80, λόγων κορυφὰν συνέμεν. The plur. κορυφαὶ is here used because the words of two persons at least were fulfilled. For ἐν, cf. ἐν δίκᾳ, Ol. II. 16.

72. 'Seven sons inheriting from him (lit. 'having received') minds wiser than any in the days of bygone heroes.' Of the four names on which accounts agree three are epithets of the sun personified, viz. Aktis, Triopês, Phaëthon, and the fourth Makar, or Makareus, is said to be a form of Melkart the Tyrian sun-god.

75. As triple division was a note of Dorian occupation, this legend of the founding of the Rhodian Tripolis is probably a Dorian adaptation of an older Hêliad myth. The name of the father of the three eponymi, Kerkaphos (Schol.

ἀστέων μοῖραν, κέκληνται δέ σφιν ἕδραι. 140

Στρ. ε'.

τόθι λύτρον συμφορᾶς οἰκτρᾶς γλυκὺ Τλαπολέμῳ
ἵσταται Τιρυνθίων ἀρχαγέτᾳ,
ὥσπερ θεῷ,
80 μήλων τε κνισάεσσα πομπὰ καὶ κρίσις ἀμφ' ἀέθλοις.
τῶν ἄνθεσι Διαγόρας 145
ἐστεφανώσατο δίς, κλεινᾷ τ' ἐν Ἰσθμῷ τετράκις εὐ-
τυχέων,
Νεμέᾳ τ' ἄλλαν ἐπ' ἄλλᾳ, καὶ κραναᾶς ἐν Ἀθά-
ναις. 150

Ἀντ. ε'.

ὅ τ' ἐν Ἄργει χαλκὸς ἔγνω νιν, τά τ' ἐν Ἀρκαδίᾳ
ἔργα καὶ Θήβαις, ἀγῶνές τ' ἔννομοι 155
85 Βοιωτίων,
Πέλλανά τ', Αἰγίνα τε νικῶνθ' ἑξάκις· ἐν Μεγάροισίν
τ' οὐχ ἕτερον λιθίνα
ψᾶφος ἔχει λόγον. ἀλλ' ὦ Ζεῦ πάτερ, νώτοισιν Ἀτα-
βυρίου 160
μεδέων, τίμα μὲν ὕμνου τεθμὸν Ὀλυμπιονίκαν,

Ἐπ. ε'.

ἄνδρα τε πὺξ ἀρετὰν εὐρόντα, δίδοι τέ οἱ αἰδοῖαν χάριν

Vet.) reminds one of Kekrops. Join διὰ-δασσάμενοι.

76. σφιν.] 'By their names.' *Dat. commodi.*

79. The deification of founders of colonies lasted until after Miltiades' death, cf. Herod. VI. 38.

82. ἄλλαν ἐπ' ἄλλᾳ.] Sc. νίκαν cognate accus. after εὐτυχέων. 'And two successive victories at Nemea *and* at rocky Athens.' If ἄλλ. ἐπ' ἄλλ. did not apply to Athens καὶ would not be used.

83. χαλκός.] A bronze shield given as the prize.

ἔγνω.] Cf. Ol. VI. 97.

84. ἔργα.] Works of art given as prizes, such as cups, tripods, cf. Ol. XIII. 36.

85. So Codex Ambrosianus A. Most old MSS. Βοιωτῶν. Cf. Μήδειοι for Μῆδοι, Pyth. I. 78. Among these games were the Erôtidia at Thespiae, the Eleutheria at Plataea, the Amphiaraia at Orôpos, the Dêlia at Dêlium.

86. ἐν Μεγάροισίν τ'.] 'And at Megara the memorial column of stone bears the same tale;' i.e. of six victories. For use of ψᾶφος, cf. Pyth. IV. 265.

88. ὕμνου τεθμόν.] 'The prescribed song in thanksgiving for an Olympian victory.' For μὲν—τε, cf. *v.* 12.

89. ἀρετάν.] 'A character for

90 καὶ ποτ' ἀστῶν καὶ ποτὶ ξείνων. ἐπεὶ ὕβριος ἐχθρὰν
ὁδὸν 165
εὐθυπορεῖ, σάφα δαεὶς ἅ τε οἱ πατέρων ὀρθαὶ φρένες
ἐξ ἀγαθῶν
ἔχρεον. μὴ κρύπτε κοινὸν 170
σπέρμ' ἀπὸ Καλλιάνακτος· Ἐρατιδᾶν τοι σὺν χαρίτ-
εσσιν ἔχει
θαλίας καὶ πόλις· ἐν δὲ μιᾷ μοίρᾳ χρόνου
95 ἄλλοτ' ἀλλοῖαι διαιθύσσοισιν αὖραι. 175

bravery.' Cf. Nem. VII. 59, τόλμαν τε καλῶν ἀραμένῳ, Thuk. I. 33, φέρουσα ἀρετήν.

εὑρόντα.] Cf. Pyth. II. 64.

90. ὕβριος ἐχθράν.] 'That shuns insolence.'

92. ἔχρεον.] So *Cod. Ambr. A* 'Were wont to suggest.' Cf. Herod. VII. 38, χρήσαις ἄν τι τεῦ βουλοίμην τυχεῖν.

μὴ κρύπτε.] 'Cast not into obscurity the seed of Kallianax, in whom all take interest.' The next sentence amplifies the κοινόν.

93. Kallianax was the founder of Diagoras' family. The Eratidae were the Dorian aristocracy of Iâlysos.

95. For sentiment, cf. Ol. II. 33—37, Pyth. III. 104. From the context of the latter passage, the meaning seems to be 'rejoice now you have occasion.' I cannot agree with Böckh that Pindar is referring to impending troubles for the Eratidae. He has been inculcating so strongly that good follows bad, that for truth's sake he gives the reverse in vague terms.

So far from anticipating a revolution, the poet seems to tell the citizens to rejoice now over the success of their favourite Diagoras, for that they the citizens may not again for some time have such an occasion for rejoicing. This passage rightly considered is evidence that Athenian influence had scarcely showed itself at Rhodes at this date.

διαιθύσσοισιν.] For intransitive use of αἰθύσσω, cf. Pyth. I. 87, IV. 83. 'But in one allotted space of time shifting breezes blow from divers points at different times.' Probably the poet attached no definite limits such as those of 'year,' 'generation,' 'lifetime,' to μοῖρα χρόνου. It cannot mean 'point of time,' as ἄλλοτε subdivides it.

OLYMPIA VIII.

ON ALKIMEDON OF AEGINA, VICTOR IN THE WRESTLING MATCH OF BOYS.

INTRODUCTION.

THIS victory was won B.C. 460. The victor belonged to a family, the Blepsiadae, which could boast of six athletic successes; but it may be inferred that before the Nemean victory of Alkimedon's brother Timosthenes two generations had failed to win, see note on *v.* 46. It appears that the diviners at the great altar of Zeus had foretold Alkimedon's victory. For the mention of Timosthenes see note on *v.* 15; and for that of the Athenian trainer Melêsias on *vv.* 53, 66. A lack of unity in the construction of this ode makes itself felt, and *vv.* 68, 69 almost appear to be borrowed from Pyth. VIII.; but there is reason for these shortcomings, compensated as they are by several beauties, seeing that it was sung in the *στεφαναφορία* directly after the victory, when the Kômos attended the victor to the altar of Zeus in the Altis. Hence, unless the poet trusted the diviners sufficiently to prepare the ode beforehand the composition must have been very rapid. The rhythm is a mixture of Dorian and Lydian.

ANALYSIS.

vv.

1—11. Invocation to Olympia, where Zeus' diviners are consulted as to the issue of the contests, and to Pisa's precinct.

12—14. There is diversity of blessings.

15—18. Thou Timosthenes, for instance, art a Nemean victor, thy brother an Olympian.

19, 20. Praise of Alkimedon who proclaimed as his country Aegina;

21—30. Which is renowned for fair-dealing, having been ruled by Dorians from the time of Aeakos.

31—40. Myth of the building of Troy's walls by Apollo, Poseidon, and Aeakos, and of the surmounting thereof by one serpent out of three that tried.

41—45. Apollo's prophecy of the fall of Troy.

45—52. Return of the three builders.

53—66. After an apologetic preface the praise of Melêsias the trainer of Alkimedon is sung.

67—73. Alkimedon's victory and triumphant return are celebrated, and the delight of his grandfather.

74—76. Commemoration of six victories won by Blepsiads.

77—84. As success of relations is dear to the dead, Angelia, daughter of Hermes, will tell of Alkimedon's crown to Iphion and Kallimachos.

84—88. Wish that Zeus will give health, harmony, and a life free from trouble to the Blepsiads and Aegina.

Στρ. α'.

Μᾶτερ ὦ χρυσοστεφάνων ἀέθλων, Οὐλυμπία,
δέσποιν' ἀλαθείας, ἵνα μάντιες ἄνδρες
ἐμπύροις τεκμαιρόμενοι παραπειρῶνται Διὸς ἀργι-
κεραύνου, 5
εἴ τιν' ἔχει λόγον ἀνθρώπων πέρι
5 μαιομένων μεγάλαν
ἀρετὰν θυμῷ λαβεῖν,
τῶν δὲ μόχθων ἀμπνοάν·

1. χρυσοστεφάνων.] The χρυσο- must not be taken literally. Cf. Ol. x. 13, στεφάνῳ χρυσέας ἐλαίας, Pyth. x. 40, δάφνᾳ χρυσέᾳ. The personification is illustrated by a coin of Elis, on which is a noble female head with the legend Olympia.

2. μάντιες.] The Iamidae, about whom see Ol. vi., Clytiadae and Telliadae.

3. ἀργικεραύνου.] The epithet is illustrated by the frequency of the thunderbolt on the coins of Elis.

6. ἀρετάν.] 'Glory,' cf. Pyth. iv. 187. For construction, cf. Aesch. *Choëph.* 773 (P.).

θυμῷ.] To be taken with μαιομένων as therefore also is μεγ. ἀρ.

7. ἀμπνοάν.] Cf. Ol. i. 98.

Ἀντ. α'.

ἄνεται δὲ πρὸς χάριν εὐσεβίας ἀνδρῶν λιταῖς. 10
ἀλλ' ὦ Πίσας εὔδενδρον ἐπ' Ἀλφεῷ ἄλσος,
10 τόνδε κῶμον καὶ στεφαναφορίαν δέξαι. μέγα τοι κλέος αἰεί,
ᾧτινι σὸν γέρας ἔσπητ' ἀγλαόν. 15
ἄλλα δ' ἐπ' ἄλλον ἔβαν
ἀγαθῶν, πολλαὶ δ' ὁδοὶ
σὺν θεοῖς εὐπραγίας.

Ἐπ. α'.

15 Τιμόσθενες, ὕμμε δ' ἐκλάρωσεν πότμος
Ζηνὶ γενεθλίῳ· ὃς σὲ μὲν Νεμέᾳ πρόφατον, 20
Ἀλκιμέδοντα δὲ πὰρ Κρόνου λόφῳ
θῆκεν Ὀλυμπιονίκαν.
ἦν δ' ἐσορᾶν καλός, ἔργῳ τ' οὐ κατὰ εἶδος ἐλέγχων 25
20 ἐξένεπε κρατέων πάλᾳ δολιχήρετμον Αἴγιναν πάτραν·
ἔνθα Σώτειρα Διὸς ξενίου
πάρεδρος ἀσκεῖται Θέμις

8. 'For there is fulfilment for men's prayers in return for pious worship.' Ἄνεται is here impersonal. Mommsen considers that ἄνω like ἀνύω='perform,' 'accomplish;' ἄνω, ἄνυμι 'to consume,' 'hasten over.' So here he explains 'ἄνεται scil. ὁδὸς...*corripitur via ad gratiam* (i.e. *praemium*) *pietatis*.'

9. ἀλλ'.] Resumptive, cf. Ol. IV. 6.

11. ἔσπητ'.] I regard this form and ἔσπωνται, Od. XII. 349, as reduplicated Aorists.

12. ἄλλα.] For neut. plur. with plur. vb. cf. Pyth. I. 13.

13. ἀγαθῶν.] The partitive genitive here is curious. For sentiment cf. Ol. IX. 104.

15. The mention of Timosthenes immediately after the above truism, combined with the prayer of *v.* 86, almost proves that he was at least inclined to be jealous of Alkimedon's Olympian victory, which of course threw his own Nemean success into the shade.

ὕμμε.] Though not usually dual in meaning, here clearly addressed to the two brothers. For the notion of their being *allotted* to Zeus, God of the Family, cf. Ol. IX. 15.

16. σὲ μέν.] The σὲ seems against the scansion, and MSS. read σὲ μὲν ἐν; but μὲν seems out of place, and I would suggest σ' ἔμμεν; cf., for inf. after θηκε, Nem. X. 48.

19. Cf. Simon. Epigr. 149. 3 (Bergk), κάλλιστον μὲν ἰδεῖν, ἀθλεῖν οὐ χείρονα μορφῆς of an Aeginetan boy who won the wrestling prize at Olympia, Tyrtaeos 10. 9 (Bergk), αἰσχύνει τε γένος κατὰ δ' ἀγλαὸν εἶδος ἐλέγκει.

21. Σώτειρα.] Don. has a long note to show that the epithet

Στρ. β'.

ἔξοχ' ἀνθρώπων. ὅ τι γὰρ πολὺ καὶ πολλᾷ ῥέπῃ, 30
ὀρθᾷ διακρῖναι φρενὶ μὴ παρὰ καιρόν,
25 δυσπαλές, τεθμὸς δέ τις ἀθανάτων καὶ τάνδ' ἁλιερκέα χώραν
παντοδαποῖσιν ὑπέστασε ξένοις 35
κίονα δαιμονίαν,
ὁ δ' ἐπαντέλλων χρόνος
τοῦτο πράσσων μὴ κάμοι,

Ἀντ. β'.

30 Δωριεῖ λαῷ ταμιευομέναν ἐξ Αἰακοῦ· 40
τὸν παῖς ὁ Λατοῦς εὐρυμέδων τε Ποσειδᾶν,
Ἰλίῳ μέλλοντες ἐπὶ στέφανον τεῦξαι, καλέσαντο συνεργὸν
τείχεος, ἦν ὅτι νιν πεπρωμένον
ὀρνυμένων πολέμων 45

originally attached to the gods of mariners. Here Θέμις and, Ol. IX. 15, Εὐνομία receive the title as the preservers of civilised society. Themis is the goddess of universal right, while Δίκη ξύνεδρος Ζηνὸς (Soph. *Oed. Kol.* 1382) is justice according to particular institutions. Cf. Bacchylides, Frag. 29 (Bergk).

21 sqq.] 'Where Saviour Themis, who sitteth in judgment by Zeus, god of strangers, is honoured more than among all men beside. For whatsoever maketh the scale sway much and in many ways is hard to wrestle with so as to decide with upright mind not unsuitably to (sundry) occasions; but as it were an ordinance of the immortals set up even this sea-girt land as a pillar by grace divine for strangers from every land.'

The Aeginetans were renowned for their probity in commercial transactions, which of course presented many perplexing, delicate points for judicial decision.

24. For the Inf., cf. Ol. VII. 25.

25. δυσπαλές.] The metaphor is appropriate to the theme of the ode.

On the authority of *Cod. Ambr. A.* and two inferior MSS. Don. and others place a comma after ἀθανάτων, supplying ἐστὶ and taking καὶ = 'and.' But the force of 'even' is brought out by reference to Thuk. I. 37. As being ἁλιερκής, Aegina was, though not so much as Kerkyra, αὐτάρκη θέσιν κειμένη.

28, 29. A parenthesis, as ταμιευομέναν agrees with χώραν, *v.* 25.

30. As the Myrmidones of old Aegina and Phthia were not Dorian, we have here again an adapted myth. Cf. Ol. VII. 75.

32. στέφανον.] 'A wall.' Cf. Pyth. II. 58, Eur. *Tro.* 779. Join ἐπὶ—τεῦξαι.

33. νιν.] Refers to τείχεος or στέφανον.

35 πτολιπόρθοις ἐν μάχαις
λάβρον ἀμπνεῦσαι καπνόν.

Ἐπ. β'.

γλαυκοὶ δὲ δράκοντες, ἐπεὶ κτίσθη νέον,
πύργον ἐσαλλόμενοι τρεῖς, οἱ δύο μὲν κάπετον, 50
αὖθι δ' ἀτυζομένω ψυχὰς βάλον,
40 εἷς δ' ἐσόρουσε βοάσαις.
ἔννεπε δ' ἀντίον ὁρμαίνων τέρας εὐθὺς Ἀπόλλων·
Πέργαμος ἀμφὶ τεαῖς, ἥρως, χερὸς ἐργασίαις ἁλίσκεται· 55
ὡς ἐμοὶ φάσμα λέγει Κρονίδα
πεμφθὲν βαρυγδούπου Διός·

Στρ. γ'.

45 οὐκ ἄτερ παίδων σέθεν, ἀλλ' ἅμα πρώτοις ἄρξεται 60
καὶ τετράτοις. ὡς ἆρα θεὸς σάφα εἴπαις
Ξάνθον ἤπειγεν καὶ Ἀμαζόνας εὐίππους καὶ ἐς Ἴστρον
ἐλαύνων.
Ὀρσοτρίαινα δ' ἐπ' Ἰσθμῷ ποντίᾳ
ἅρμα θοὸν τάννεν, 65

37. For nom. cf. Madv. § 50, Rem. 4.

38. κάπετον.] So καβαίνων, Alkman, Frag. 38 (Bergk), κασπολέω, Sappho, Frag. 80. The assimilation without the loss of the assimilated letter is more common, e.g. κάββαλλε, Alkaeos, Frag. 34, κακχέεται, Sappho 2. 12. The two serpents that died typify Achilles and Aias, perhaps also remotely Iphion and Kallimachos, *vv.* 81, 82, who may have contended unsuccessfully at Olympia. The one successful serpent is Neoptolemos, and again perhaps Alkimedon.

42. 'Pergamos is taken, hero, where thy hands have wrought.' For the hypallage cf. *v.* 68, Ol. XI. 6. For the prophecy of a vulnerable point in the defences, cf. *Il.* VI. 433—439. Observe the prophetic present for future.

44. Διός.] Gen. after φάσμα, *not* after πεμφθέν, which governs ἐμοὶ even more than does λέγει, cf. *v.* 75.

45. ἄρξεται.] Used passively, as is more often the case with denominative than primary futures. We find ἄρξονται, Aesch. *Pers.* 591, in a passive sense.

46. τετράτοις.] As Neoptolemos was only two generations from Telamon, who assisted Herakles in taking Troy (Nem. IV. 25), this should be τρίτοις, but perhaps the poet made the mistake advisedly because Alkimedon's great-grandfather had been a victor.

47. ἐς.] For the position, cf. Ol. VII. 12. Apollo goes to his favourite Hyperboreans.

49.] Observe the imperfect here and above, *v.* 47, for which cf.

50 ἀποπέμπων Αἰακὸν
δεῦρ' ἀν' ἵπποις χρυσέαις,

Ἀντ. γ'.

καὶ Κορίνθου δειράδ' ἐποψόμενος δαιτακλυτάν,
τερπνὸν δ' ἐν ἀνθρώποις ἴσον ἔσσεται οὐδέν. 70
εἰ δ' ἐγὼ Μελησίᾳ ἐξ ἀγενείων κῦδος ἀνέδραμον ὕμνῳ,

Poppo on Thuk. I. 26. In this chapter Mr Shilleto finds three *panoramic imperfects;* but I venture to suggest that Poppo is right as to ἔπεμπον (cf. κἀπεμπόμην, Soph. *El.* 680), and that ἐκέλευον, ἐδέοντο are frequentative.

51. δεῦρ'.] 'To Aegina.' The word is used of the place spoken of, though the speaker is not there. Cf. Plato, *Phaedo*, 58 B. For Poseidon's chariot, cf. Ol. I. 41.

52. So Mommsen. The common reading is καὶ Κ. δειράδ' ἐ. δαῖτα κλυτάν, making δειράδ' an *acc. termini* which is harsh after ἀποπέμπων δεῦρο, after which we should expect καὶ to introduce another participle instead of going back to ἅρμα τάνυεν or the general idea of motion conveyed by that phrase. Mommsen's conjectural compound, formed with the rare δαίτη, is closer to MSS. than Bergk's δαιτικλυτάν. There is no support for taking δειράδ' as dat. with elision of ι.

53. 'Nothing pleasant is equally so among all men.' This deprecatory saw introduces the praise of an Athenian, the trainer (ἀλείπτης) Melêsias, which might might well give offence in Aegina.

54. 'For if I had, in honour of Melêsias, gone back to his glory won off boys—let no grudging prejudice smite me with a jagged stone. For indeed I shall speak of such a victory at Nemea, and at the same time of the subsequent struggle with men in the quinquertium.'

Μελησίᾳ.] So *Cod. Ambr. A* in text and one Schol. and *Vat. B.* Other MSS. give genitive Μελησία.

ἀνέδραμον.] This verse cannot refer to the previous celebration of Melêsias' pupils, unless we render ἀνέδραμον 'increased' in the transitive sense, with Don., which is unwarrantable, or alter the text, which is needless. Yet I cannot agree with Dissen, that it and ἀνέκραγον, Nem. VII. 75, are *futura exacta.* The εἰ with the latter aorist is rather concessive than hypothetical, and the aorist refers to the former part of the ode as in Ol. XI. 98, 100. The other instances of Pindar using an aorist in speaking of himself given by Don., viz. θέμιτες ὥρσαν, Ol. XI. 25, ἔβαν, Ol. XIII. 93, Nem. IV. 74, VI. 59, ἦλθον, Ol. IX. 89, ἔμολον, Ol. XIV. 18, refer the first to the time before the ode was composed, the rest to the time before it was sung by the poet's representatives, and consequently do not illustrate the passage as I take it. Here, according to my view, we have an artistic anakoluthon. The poet, giving an instance of the general sentiment set forth in the previous verse, begins in the hypothetical form, but instead of *stating* the consequence he *deprecates* it, as though suddenly, upon uttering *v.* 54, he had changed his mind and resolved to brave the consequences. For the imaginary presentment of a condition as past, cf. Eur. *Orestes*, 1132, where Pylades says, with reference to the *contemplated* slaughter of Klytaemnêstra, εἰ μὲν γὰρ ἐς

55 μὴ βαλέτω με λίθῳ τραχεῖ φθόνος·
καὶ Νεμέᾳ γὰρ ὁμῶς
ἐρέω ταύταν χάριν, 75
τὰν δ' ἔπειτ' ἀνδρῶν μάχαν,

Ἐπ. γ'.

ἐκ παγκρατίου. τὸ διδάξασθαι δέ τοι
60 εἰδότι ῥᾴτερον· ἄγνωμον δὲ τὸ μὴ προμαθεῖν·
κουφότεραι γὰρ ἀπειράτων φρένες. 80
κεῖνα δὲ κεῖνος ἂν εἴποι
ἔργα περαίτερον ἄλλων, τίς τρόπος ἄνδρα προβάσει
ἐξ ἱερῶν ἀέθλων μέλλοντα ποθεινοτάταν δόξαν φέ-
ρειν. 85

γυναῖκα σωφρονεστέραν | ξίφος μεθεῖμεν δυσκλεὴς ἂν ἦν φόνος. Prof. Goodwin, § 54. 3, seems to take μεθεῖμεν for the optative; it is however the ind. as well, and therefore we need not regard the sentence as grammatically irregular. I take the praise of the Nemean victor Melêsias as a salve for the envious Timosthenes, cf. *vv.* 15, 16. For the sense given to ἀνέδραμον, cf. Simonid. Amorg. Frag. 10, Bergk, τί ταῦτα μακρῶν διὰ λόγων ἀνέδραμον; from the Schol. on Eur. *Phoen.* 207, who says ἀντὶ τοῦ ἀναδραμεῖν μέλλω; and one Schol. explains our lemma as ἀντὶ τοῦ ἀναδραμοῦμαι, forcing grammar to suit his view of the passage.

56. Νεμέᾳ.] For dat. of place after a subs. cf. infra, *v.* 83, Pyth. VII. 14, VIII. 37.

57. ταύταν.] Cf. Ol. IV. 24, Nem. VI. 36. 'Such' (as Alkimedon's).

58. μάχαν.] Nowhere else is μάχα used by Pindar in reference to games (but εὐθύμαχον, Ol. VII. 15); while it seems better that ἐκ παγκρ. should follow χάριν or an equivalent. Rauch. suggests ἔχειν, Schn. λαχεῖν; still I do not think that alteration is absolutely necessary. If I altered at all I would read ταύταν μάραις | τὰν δ' ἔπειτ' ἀνδρῶν χάριν | ἐκ παγκρατίου, 'such a victory as Alkimedon's with hands (i.e. in wrestling) and the following victory in the quinquertium of grown men.' If χάριν and μάραις got transposed, the latter would of course be soon altered. As in *v.* 75 χειρῶν ἄωτον ἐπίνικον is used apparently with special or at least principal reference to wrestling, I think it highly probable that this is the passage whence the Schol. on the *Il.* (Frag. 276, Pind.) got μάρη ἡ χεὶρ κατὰ Πίνδαρον.

59. διδάξασθαι.] 'To teach.' Does the middle voice apply to Melêsias' professional teaching for his own benefit? Cf. Simonides (on himself), Frag. 145, διδαξάμενος χορόν, Aristoph. *Nubes*, 781. The sentiment is found Ar. *Metaph.* I. 1, ὅλως τε σημεῖον τοῦ εἰδότος καὶ τὸ δύνασθαι διδάσκειν ἐστί.

60. ἄγνωμον.] 'Not to have had previous learning prevents good judgment.' This passage recalls Alkman, cited by Schol. Isth. I. 56 (40), πεῖρά τοι μαθήσιος ἀρχά.

65 νῦν μὲν αὐτῷ γέρας Ἀλκιμέδων
νίκαν τριακοστὰν ἑλών·

Στρ. δ'.

ὃς τύχᾳ μὲν δαίμονος, ἀνορέας δ' οὐκ ἀμπλακών
ἐν τέτρασιν παίδων ἀπεθήκατο γυίοις 90
νόστον ἔχθιστον καὶ ἀτιμοτέραν γλῶσσαν καὶ ἐπί-
κρυφον οἶμον,
70 πατρὶ δὲ πατρὸς ἐνέπνευσεν μένος
γήραος ἀντίπαλον.
Ἀΐδα τοι λάθεται 95
ἄρμενα πράξαις ἀνήρ.

Ἀντ. δ'.

ἀλλ' ἐμὲ χρὴ μναμοσύναν ἀνεγείροντα φράσαι
75 χειρῶν ἄωτον Βλεψιάδαις ἐπίνικον,
ἕκτος οἷς ἤδη στέφανος περίκειται φυλλοφόρων ἀπ'
ἀγώνων. 100
ἔστι δὲ καί τι θανόντεσσιν μέρος
κὰν νόμον ἐρδόμενον·
κατακρύπτει δ' οὐ κόνις
80 συγγόνων κεδνὰν χάριν. 105

66. The thirtieth victory won by Melêsias' pupils. Another besides the two sung of here is commemorated in Nem. IV.

67. 'Who by heaven-sent good luck, but in prowess verily not remiss, did on the bodies of four boys put off from himself a most hateful return, and talk of honour sullied, and a skulking route.' Cf. Pyth. VIII. 81—87.

68. τέτρασιν.] According to any reasonable plan of matching the competitors there must have been an entry of at least eleven, which number would give for first ties five pairs and an ἔφεδρος, second ties three pairs, third ties one pair and an ἔφεδρος, so that a victor, to throw four boys, could not be ἔφεδρος either time. On the other hand, there may have been as many as sixteen. For the dat. of the adj. where we should expect a gen. in agreement with παίδων, cf. Ol. XI. 6.

73. ἄρμενα.] i.e. εὖ. The sentiment seems to refer to the grandfather having attained the wish of his heart.

77. 'That the dead too should have some share paid to them is meet and right. For the dust concealeth not the kinsmen's glory dear to them.' For the connection of the first words of consecutive verses, cf. Ol. VII. 15. For the constr., cf. Ol. IX. 103. For the sentiment, cf. Ar. *Nik. Eth.* I. x. §§ 3—5.

Ἐπ. δ'.

Ἑρμᾶ δὲ θυγατρὸς ἀκούσαις Ἰφίων
Ἀγγελίας, ἐνέποι κεν Καλλιμάχῳ λιπαρὸν
κόσμον Ὀλυμπίᾳ, ὅν σφι Ζεὺς γένει
ὤπασεν. ἐσλὰ δ' ἐπ' ἐσλοῖς 110
ἔργα θέλοι δόμεν, ὀξείας δὲ νόσους ἀπαλάλκοι.
εὔχομαι ἀμφὶ καλῶν μοίρᾳ νέμεσιν διχόβουλον· μὴ θέμεν·
ἀλλ' ἀπήμαντον ἄγων βίοτον 115
αὐτούς τ' ἀέξοι καὶ πόλιν.

81. The introduction of Hermes is appropriate, he being ἐναγώνιος, god of Heralds and conductor to Hades. The herald would proclaim (ἀγγέλλειν) probably Iphion as the victor's father; so that Ἀγγελία is doubly significant. In the similar passage, Ol. XIV. 20—24, Ἀχὼ is represented as πατρὶ κλυτὰν φέροισ' ἀγγελίαν.

83. Ὀλυμπίᾳ.] For dat. of place with subs. cf. supra, *v.* 56.

σφι—γένει.] Cf. Ol. II. 14, 15.

85. Probably there is a reference to the diseases which had proved fatal to Iphion and Kallimachos.

86. διχόβουλον.] 'Of divided counsels.' Cf. supra, *v.* 15.

88. Pindar evidently did not anticipate that before the next Olympic festival Aegina would be reduced by Athens.

OLYMPIA IX.

ON THE VICTORY OF EPHARMOSTOS OF OPUS IN THE WRESTLING MATCH.

INTRODUCTION.

EPHARMOSTOS was a renowned wrestler who seems to have excelled more by great skill than extraordinary strength. He was an Opuntian of a noble family, perhaps a magistrate, *v.* 56. The date of this victory is uncertain. The Scholl. give B.C. 488 as the date of his Olympian and Pythian victories; but also the thirtieth Pythiad, B.C. 470, for the Pythian, and one MS. gives Pythiad 33, B.C. 458, whence Böckh adopts B.C. 456 as the date of this Olympian victory. But I cannot believe that this ode was composed the year after the battle of Oenophyta and the reduction of Aegina, when the Athenian power threatened the overthrow of the Lokrian Oligarchs; if indeed it had not overthrown them. I place it Pyth. 30, B.C. 468, when Simonides may have been alive (see *v.* 48, note). The ode was sung after crowning the altar of the Opuntian Hero Aias Oïleus, perhaps at a banquet. The rhythm is Lokrian, a variety of Aeolian.

ANALYSIS.

vv.

1—10. Archilochos' short triumphal song sufficed at Olympia; but now address the following ode to the height of Elis, Pelops' wedding gift to Hippodameia,

11, 12. And address Pytho.

12—14. Not in vain will you praise Opus and her son;

15—20. Opus renowned for good government and Pythian and Olympian victories.
21—27. I will spread this city's fame far and wide, if any poetic skill has been given me by fate.
28, 29. For poesy gives delight, but both poetic skill and prowess depend on the deity.
29—35. Else how could Hêrakles have withstood gods at Pylos?
35—39. Peace. It is hateful to speak ill of gods, and unseasonable vaunting is akin to madness.
40, 41. Do not connect gods with war and strife.
41—47. Speak of Opus where Deukalion and Pyrrha made men from stones.
48, 49. Praise old wine, newer lays.
49—53. They say there had been a flood.
53—66. Genealogical myth of Opus' hero eponymos.
67—70. His friendships, especially with Menoetios.
71—79. Of Menoetios' son Patroklos and Achilles.
80—83. May I have poetic skill, courage, and versatility.
83—85. For I come to aid Lampromachos, proxenos of Thebes, who won an Isthmian victory on the same day as his friend Epharmostos.
86—99. Mention of other victories of Epharmostos.
100—108. Excellence which comes by nature and is the gift of God is the best. Some pursuits are more glorious than others and all need training, but we are not all *naturally* constituted so as to benefit by the same training.
109—112. Praise of Epharmostos for heaven-directed skill and bravery, and mention of his crowning the altar of Aias Oïleus.

Throughout the ode runs the idea that natural gifts are superior to acquired skill, these gifts being of course developed by the favour of the gods. Now about Epharmostos' skill there is no doubt, so it is probable that the victor had been disparaged as deficient in natural advantages and as winning rather by artifice than straightforward play. The ill-natured criticisms and controversies of athletes are now endless, and probably have always been so. Scholarship however, cannot in this particular vaunt itself over gymnastic. It is not easy to see the connection of *vv.* 49—53.

Στρ. α'.

Τὸ μὲν Ἀρχιλόχου μέλος
φωνᾶεν Ὀλυμπίᾳ, καλλίνικος ὁ τριπλόος κεχλαδώς,
ἄρκεσε Κρόνιον παρ' ὄχθον ἁγεμονεῦσαι 5
κωμάζοντι φίλοις Ἐφαρμόστῳ σὺν ἑταίροις·
5 ἀλλὰ νῦν ἑκαταβόλων Μοισᾶν ἀπὸ τόξων
Δία τε φοινικοστερόπαν σεμνόν τ' ἐπίνειμαι 10
ἀκρωτήριον Ἄλιδος
τοιοῖσδε βέλεσσιν,
τὸ δή ποτε Λυδὸς ἥρως Πέλοψ 15
10 ἐξάρατο κάλλιστον ἔδνον Ἱπποδαμείας·

1. The song of triumph here mentioned was usually sung by a victor's kômos at Olympia, if a special ode was not composed for him. One Schol. cites it as *τήνελλα καλλίνικε χαῖρ' ἄναξ Ἡράκλεις* (leg. *-εες*) *αὐτός τε καὶ Ἰόλαος αἰχμητὰ δύο τήνελλα καλλίνικε χαῖρ' ἄναξ Ἡράκλεις* (leg. *-εες*). Another says it was called *τριπλόος* from *τήνελλα* being thrice repeated. Another because the whole was thrice repeated. Yet another gives Eratosthenes' authority for *καλλίνικος* being thrice repeated, which Pindar's phrase supports. So it is likely that *τήνελλα καλλίνικε* was repeated at the end again. Cf. Archil. Frag. 119 (Bergk).

2. *φωνᾶεν.*] The position of the adjective clause is justified by its beginning the verse next to that which the article begins. Cf. Ol. VIII. 78, VII. 15, 18. But cf. Pyth. VI. 32.

κεχλαδώς.] 'Joyous.' Cf. Pyth. IV. 179.

5. *ἀλλά.*] Often follows *μὲν* in Homer.

6. *φοινικοστερόπαν.*] The thunderbolt is especially common on the reverse of Zeus-bearing coins of Elis, so we need not fancy any allusion to a Lokrian worship in this ode. True, the Lokri Epizephyrii worshipped the Thunderer; but this variety of cult was chiefly determined by the prevalence of storms in a particular district.

ἐπίνειμαι.] This word, which Don., *New Crat.* (2nd. Ed.) § 174, shows to mean 'trespass' on sacred ground, is, with *βέλεσσι*, singularly appropriate to the consecrated district of Olympia. To discharge darts thereon literally would have been a 'violation' of the sacred territory and truce. That *Δία* and *ἀκρωτήριον* make up a hendiadys is suggested by their positions, though there is the alternative of taking *ἐπίνειμαι* with *Δία* by zeugma. Render 'the inviolable crest of Elis consecrate to Zeus, lord of ruddy lightning, do thou ply with missiles such as these.' The expression involves an *oxymoron* like *γλυκὺν ὀϊστὸν* below.

7. *ἀκρωτήριον.*] The *Κρόνιος λόφος* which here stands for the district of Olympia.

8. *βέλεσσιν.*] The oldest MSS. give *μέλεσι* or *μέλεσσιν*, but *Pal. C*, *Par. A* and others furnish good authority for the text.

10. Note that he did not win Olympia with Hippodameia, but for her.

Ἀντ. α΄.

πτερόεντα δ' ἴει γλυκὺν
Πυθώναδ' ὀϊστόν· οὗτοι χαμαιπετέων λόγων ἐφάψεαι,
ἀνδρὸς ἀμφὶ παλαίσμασιν φόρμιγγ' ἐλελίζων 20
κλεινᾶς ἐξ Ὀπόεντος, αἰνήσαις ἢ καὶ υἱόν,
ἂν Θέμις θυγάτηρ τέ οἱ σώτειρα λέλογχε 25
μεγαλόδοξος Εὐνομία. θάλλει δ' ἀρεταῖσι
σόν τε, Κασταλία, παρὰ
Ἀλφεοῦ τε ῥέεθρον·
ὅθεν στεφάνων ἄωτοι κλυτὰν 30
Λοκρῶν ἐπαείροντι ματέρ' ἀγλαόδενδρον.

Ἐπ. α΄.

ἐγὼ δέ τοι φίλαν πόλιν
μαλεραῖς ἐπιφλέγων ἀοιδαῖς,
καὶ ἀγάνορος ἵππου 35
θᾶσσον καὶ ναὸς ὑποπτέρου παντᾷ

12. χαμαιπετέων.] The Schol. explains this as a metaphor from arrows that miss the mark, as the context suggests. For ἐφάψεαι with dat. referring to a special speech, not as here and Pyth. VIII. 60 to a pursuit generally, cf. Ol. I. 86.

13. ἀμφί.] Cf. ἀμφ' ἀρετᾷ κελαδέων, Pyth. II. 62. For ἐλελίζων, cf. Pyth. I. 4.

14. αἰνήσαις.] The balance of MS. authority is against placing a full stop before this word, as do several editors making it optative. The present participle gives the effect of which αἰνήσαις 'having composed a song of praise' gives the cause; cf. Ol. III. 3 where however the performance of the ode is the cause of τὸ γεραίρειν.

15. οἱ.] For this rare dat. cf. ψεύδεσί οἱ, Nem. VII. 22. It is to be distinguished from σφίσιν—λοιπῷ γένει, Ol. II. 14, 15 *q.v.*

16. ἀρεταῖσι.] MSS. read ἀρεταῖς ἴσον τε κασταλία. *Cod. Ambr. A* with Schol. favours both the text and ἀρεταῖσιν ἔν τε Κασταλίᾳ (Böckh, Don., Mommsen) which I believe to be a correction after the dropping of one of the two collocations ισ. The fact that ἐν = 'near' with names of towns and islands (cf. Ol. VI. 16) does not justify such a use with the name of a spring, in the vicinity too of a mountain and temple of at least equal celebrity. In *vv.* 17, 18, MSS. give παρ' Ἀλφεοῦ, παρ' Ἀλφειοῦ.

19. κλυτάν.] 'To fame.' Extension of Predicate.

20. ματέρ'.] Cf. Ol. VI. 100.

22. The metaphor is from the lighting up a height with a beacon-fire. The comparison with a ship is meant to suggest that the fame conferred by the poet's praise will spread over sea as well as land.

24. ὑποπτέρου.] Cf. λινόπτερ' ηὖρε ναυτίλων ὀχήματα, Aesch. *P. V.* 476 (P.), Hes. *W. and D.* 628, εὐκόσμως στολίσας νηὸς πτερὰ ποντοπόροιο,

25 ἀγγελίαν πέμψω ταύταν,
εἰ σύν τινι μοιριδίῳ παλάμᾳ
ἐξαίρετον Χαρίτων νέμομαι κᾶπον· 40
κεῖναι γὰρ ὥπασαν τὰ τέρπν'· ἀγαθοὶ δὲ καὶ σοφοὶ
κατὰ δαίμον' ἄνδρες

Στρ. β'.

ἐγένοντ'. ἐπεὶ ἀντίον
30 πῶς ἂν τριόδοντος Ἡρακλέης σκύταλον τίναξε χερσίν, 45
ἁνίκ' ἀμφὶ Πύλον σταθεὶς ἤρειδε Ποσειδᾶν,
ἤρειδεν δέ μιν ἀργυρέῳ τόξῳ πολεμίζων
Φοῖβος, οὐδ' Ἀΐδας ἀκινήταν ἔχε ῥάβδον, 50
βρότεα σώμαθ' ἃ κατάγει κοίλαν πρὸς ἀγυιὰν
35 θνασκόντων; ἀπό μοι λόγον
τοῦτον, στόμα, ῥίψον· 55
ἐπεὶ τό γε λοιδορῆσαι θεοὺς
ἐχθρὰ σοφία, καὶ τὸ καυχᾶσθαι παρὰ καιρὸν

28. Cf. Ol. XIV. 5—7. By ἀγαθοὶ καὶ σοφοὶ the Poet means 'brave victors like Epharmostos and poets like me,' cf. Pyth. I. 42.

κατὰ δαίμον'.] Not by 'favour of the deity,' Don.; but 'in divine measure,' the opposite to κατ' ἄνθρωπον. By the favour of the Graces is implied of course. That he means to imply an extravagant compliment to Epharmostos with a word for himself is clear from *v.* 38, καὶ τὸ καυχᾶσθαι παρὰ καιρὸν μανίαισιν ὑποκρέκει.

29. ἐπεί.] 'For else.'

30. Homer *Il.* v. 395—398, represents Hêrakles as an archer in this contest. From *Il.* XI. 687—695, Hêrakles would appear to have been an ally of the Epeians, and cf. *v.* 58 for the mythological connection between Epeians and Opus. According to the Schol. on the latter passage Hêra was Hêrakles' third divine opponent, not as here Phoebos.

31. ἀμφὶ Π. στ.] 'In defence of Pylos.' Cf. ἀμφιβαίνω.

32. πολεμίζων.] Prof. Paley and Bergk suggest πελεμίζων; but as Hêrakles triumphed, the notion of 'driving back' is out of place. Moreover πόλεμον, *v.* 40, favours the text.

35. θνασκόντων.] 'As men die.' Gen. abs. a noun being understood out of βρότεα. Note that σώματα here means 'shapes,' 'forms' without any idea of solidity. For gen. abs. without noun expressed cf. Pyth. IV. 25, VIII. 43, Aesch. *Suppl.* 437 (P.).

37. γε.] The force of the particle is shown by Ol. I. 35, where it is suggested that it is a serious responsibility to speak at all of the gods.

38. ἐχθρά.] 'Is a baneful exercise of skill.'

καυχᾶσθαι.] Lit. 'to speak loud,'

Ἀντ. β'.

μανίαισιν ὑποκρέκει.
40 μὴ νῦν λαλάγει τὰ τοιαῦτ'· ἔα πόλεμον μάχαν τε
πᾶσαν 60
χωρὶς ἀθανάτων· φέροις δὲ Πρωτογενείας
ἄστει γλῶσσαν, ἵν' αἰολοβρόντα Διὸς αἴσᾳ 65
Πύρρα Δευκαλίων τε Παρνασοῦ καταβάντε
δόμον ἔθεντο πρῶτον, ἄτερ δ' εὐνᾶς ὁμόδαμον
45 κτησάσθαν λίθινον γόνον· 70
λαοὶ δ' ὀνόμασθεν.
ἔγειρ' ἐπέων σφιν οἶμον λιγύν,

but here, and generally, metaphorically 'to speak extravagantly,' 'to vaunt,' 'boast.'

παρὰ καιρόν.] Cf. πὰρ μέλος, Nem. VII. 69.

39. 'Has the true ring of madness.' Lit. 'strikes a note in unison with madness,' a metaphor from the lyre in accompaniment.

40. ἔα.] 'Let war and struggle of any kind be left apart from the immortals.' Gymnastic contests would seem to be comprised in μάχαν πᾶσαν. The fundamental meaning of μάχη is 'strength' hence 'trial of strength.'

41. Πρωτογενείας.] Clearly the daughter of Opus (cf. *v.* 58) the hero epônymos of Opus in Elis who was the son of Prôtogeneia daughter of Deukalion and Pyrrha. The younger Prôtogeneia was the mother of the hero epônymos of the Lokrian Opus. For φέροις γλ. cf. Pyth. v. 55.

44. ὁμόδαμον.] Extension of Predicate.

46. λαοί.] This myth is probably etymological in origin. The words λαὸς and λᾶας are probably not connected, though formed from roots so similar in sound that we cannot distinguish between them except by the meaning. The Teutonic *liud-*, our *lewd*, Germ. *Leute*, is connected with the Goth. *liudan*, 'to grow' from the old root RUDH 'grow,' 'mount.' The Greek λαὸς for λαϝος seems to be from a primary root RU (to which RUDH is secondary), whence also ῥώννυμι, &c. and Lat. Roma; while λᾶας for λαϝας is most likely from the root RU 'break,' 'tear' the primary of RUP, whence Lat. *rupes*. Hermann quotes from Strabo VII. p. 321, 322 these Hesiodic verses. ἤτοι γὰρ Δοκρὸς Λελέγων ἡγήσατο λαῶν, | τοὺς ῥά ποτε Κρονίδης Ζεὺς ἄφθιτα μήδεα εἰδὼς | λεκτοὺς ἐκ γαίης λᾶας πόρε Δευκαλίωνι.

47. οἶμον.] MSS. give οἶμον which has been considered incompatible with ἔγειρε. For the emendation of Gedike, οὖρον, cf. Pyth. IV. 3, Nem. VI. 29. I do not think it is necessary; as οἶμον is not placed emphatically and moreover has not the meaning of a material roadway closely attached to it, being, Pyth. IV. 248, contrasted with ἁμαξιτόν. Surely ἐπέων οἶμος and οἶμος ἀοιδῆς, Hom. *Hymn. in Merc.* 451, are synonyms for οἴμη and might replace it in any context. It is supposed however, that οἶμον is a mistake due to οἶνον in the next verse.

αἴνει δὲ παλαιὸν μὲν οἶνον, ἄνθεα δ' ὕμνων

Ἐπ. β'.

νεωτέρων. λέγοντι μὰν 75

50 χθόνα μὲν κατακλύσαι μέλαιναν
ὕδατος σθένος, ἀλλὰ
Ζηνὸς τέχναις ἀνάπωτιν ἐξαίφνας
ἄντλον ἑλεῖν. κείνων δ' ἔσσαν
χαλκάσπιδες ὑμέτεροι πρόγονοι, 80

55 ἀρχᾶθεν Ἰαπετιονίδος φύτλας
κοῦροι κορᾶν καὶ φερτάτων Κρονιδᾶν, ἐγχώριοι βασιλῆες αἰεί.

Στρ. γ'.

πρὶν Ὀλύμπιος ἁγεμὼν 85
θύγατρ' ἀπὸ γᾶς Ἐπειῶν Ὀπόεντος ἀναρπάσαις, ἔκαλος
μίχθη Μαιναλίαισιν ἐν δειραῖς, καὶ ἔνεικεν
60 Λοκρῷ, μὴ καθέλοι νιν αἰὼν πότμον ἐφάψαις 90

But a Schol. Vet. gives traces of a reading ὅρμον, which corruption of οἶμον slightly increases the presumption of its antiquity.

σφιν.] i.e. ἀστοῖς suggested by ἄστει, *v.* 42.

48. The Scholl. Vett. say that this expression is aimed at Simonides, who had expressed his envy of Pindar in the phrase ἐξελέγχει ὁ νέος οἶνος οὔπω πέρυσι δῶρον ἀμπέλου, Frag. 75 (Bergk). However that may be, the Poet seems to mean 'choose old themes but fresh modes of expression.'

49. It is very probable that the floods of which traditions have been preserved were occasioned by some catastrophe which raised the waters of the Black Sea. A very slight rise in the Aegaean consequent on the escape of pent-up waters from the Euxine would submerge the lowlands of Thessaly.

53. κείνων.] i.e. λαῶν, *v.* 56. It is governed by ἐγχώριοι βασιλῆες.

54. ὑμέτεροι.] 'Of your family.'

56. κορᾶν.] Plural for singular, meaning the younger Prôtogeneia, as also Κρονιδᾶν meaning Zeus.

57. πρίν.] 'Before that,' i.e. before they got the kingdom of Lokris. The Poet proceeds to explain *v.* 56. It is probably the fact that the Lokri had not kings in Pindar's time that makes Bergk and others take πρὶν = 'until,' thereby reducing the time indicated by αἰεὶ to nought, since the races of Iapetos and Kronos were not mixed before the event introduced by πρίν. Epharmostos may have held an office something like that of the ἄρχων βασιλεὺς at Athens only hereditary, or again αἰεὶ need not be carried down to the present time. Hermann denies that πρὶν can = olim without comparison with a later time.

60. Λοκρῷ.] He might be a son, but was probably grandson of Deukalion whose great-grand-

ὀρφανὸν γενεᾶς. ἔχεν δὲ σπέρμα μέγιστον
ἄλοχος, εὐφράνθη τε ἰδὼν ἥρως θετὸν υἱόν, 95
μάτρωος δ' ἐκάλεσσέ νιν
ἰσώνυμον ἔμμεν,
65 ὑπέρφατον ἄνδρα μορφᾷ τε καὶ
ἔργοισι. πόλιν δ' ὤπασεν λαόν τε διαιτᾶν. 100

Ἀντ. γ'.

ἀφίκοντο δέ οἱ ξένοι
ἔκ τ' Ἄργεος ἔκ τε Θηβᾶν, οἱ δ' Ἀρκάδες, οἱ δὲ καὶ Πισᾶται·
υἱὸν δ' Ἄκτορος ἐξόχως τίμασεν ἐποίκων 105
70 Αἰγίνας τε Μενοίτιον. τοῦ παῖς ἅμ' Ἀτρείδαις
Τεύθραντος πεδίον μολὼν ἔστα σὺν Ἀχιλλεῖ
μόνος, ὅτ' ἀλκάεντας Δαναοὺς τρέψαις ἁλίαισιν 110
πρύμναις Τήλεφος ἔμβαλεν·
ὥστ' ἔμφρονι δεῖξαι
75 μαθεῖν Πατρόκλου βιατὰν νόον· 115
ἐξ οὗ Θέτιος *γόνος* οὐλίῳ νιν ἐν Ἄρει

daughter he married presumably in his old age. This Legend suggests the early presence of Lokrians in Elis and an early Lelegian league.

62. *θετόν.*] 'Adopted' = *ποιητόν.*

63. *μάτρωος.*] His mother's father Opus. For the gen. cf. Pyth. I. 30, Madv. § 63 *d.* Rem.

64. *ἔμμεν.*] Cf. Ol. VI. 56.

65. Note how Pindar jumps from birth to manhood in putting *ὑπέρφατον ἄνδρα* simply in agreement with *μιν.*

68. Note that Epharmostos had won prizes at the games connected with these four names which seem to be selected out of the localities and tribes connected with the Leleges, to which people the Aegidae may have belonged.

71. The plain of Teuthras is Mysia. Prof. Paley points out that this episode is not found in the Homeric poems.

74. 'So that it' (the circumstance related in the foregoing clause) 'showed for the appreciation of a shrewd understanding the warrior spirit of Patroklos.' For the redundant *μαθεῖν* cf. Nem. VI. 8, *τεκμαίρει καί νυν Ἀλκιμίδας τὸ συγγενὲς ἰδεῖν | ἄγχι καρποφόροις ἀρούραισιν,* Soph. *Oed. Kol.* 791, *γένος δ' | ἄτλητον ἀνθρώποισι δηλώσοιμ' ὁρᾶν.*

76. *γόνος.*] So all MSS.; but the first syllable should be long, so Böckh and Don. accept Hermann's *γ' οὐλίῳ γόνος.* Others without displacing *οὐλίῳ* read *γ' ἶνις, γ' υἱὸς, θετιόγνητος γ' ὄζος, βλαστός.* I propose *κοῦρος* as very likely to be lost or mutilated before *οὐλίῳ,* when *γόνος* would be inserted to fill the gap. The phrase *οὔλιος Ἄρης* is Hesiodic.

Ἐπ. γ'.

παραγορεῖτο μή ποτε
σφετέρας ἄτερθε ταξιοῦσθαι
δαμασιμβρότου αἰχμᾶς.
80 εἴην εὑρησιεπὴς ἀναγεῖσθαι 120
πρόσφορος ἐν Μοισᾶν δίφρῳ·
τόλμα δὲ καὶ ἀμφιλαφὴς δύναμις
ἔσποιτο. προξενίᾳ δ' ἀρετᾷ τ' ἦλθον
τιμάορος Ἰσθμίαισι Λαμπρομάχου μίτραις, ὅτ' ἀμφότεροι κράτησαν 125

Στρ. δ'.

85 μίαν ἔργον ἀν' ἁμέραν.
ἄλλαι δὲ δύ' ἐν Κορίνθου πύλαις ἐγένοντ' ἔπειτα χάρμαι,
ταὶ δὲ καὶ Νεμέας Ἐφαρμόστῳ κατὰ κόλπον· 130

80. It may be inferred that the poet implies that friendship exists between Epharmostos and Lampromachos like to that between Achilles and Patroklos; cf. Ol. XI. 16—19. Having embarked on an epic theme he checks himself, saying in effect 'I should certainly be able to pursue such a theme had I not other work in hand.' The δ' of *v.* 83 is like the Homeric ἀλλὰ =εἰ μή. But here after τόλμα... ἔσποιτο the εἰ μή, which would make the simplest construction immediately after εἴην...δίφρῳ, would be awkward. For this optative without ἄν, cf. Pyth. IV. 118. Render 'I should surely be able to fashion heroic verse so as to drive straight on, a fit servant of the muses, in their car, and daring and widely ranging power would attend me. But I am come for state-friendship's and prowess' sake to do honour to the Isthmian fillets of Lampromachos (gained) when they both won a victory on one day.' For sentiment cf. Ol. XIII. 11, 96.

80. ἀναγεῖσθαι.] For Inf. cf. Ol. I. 41. The verb means 'to narrate continuously,' cf. Nem. X. 19, Isthm. V. 56, and 'to lead on continuously.' Here it is used in a double sense suitable to the regular progress of epic narrative.

83. προξενίᾳ.] For dat. of cause cf. Madv. § 41. Lampromachos was it seems πρόξενος of Thebes at Opus. He was probably related to Epharmostos.

84. For the μίτραι of the Isthmian games cf. Isth. IV. 62.

85. ἔργον.] 'In a contest.' For this sense cf. Isth. III. 869, ἰσχύος ἔργον. For acc. cf. Madv. § 26, Rem. 1, 2, and Pyth. VIII. 80.

86. Κορ. πύλ.] 'At the Isthmos.' Any kind of pass was πύλαι to the Greeks. Tafel thinks games at Korinth other than Isthmian may be meant, e.g. the Hellôtia, cf. Ol. XIII. 40. In this verse ἀμφοτέροις is to be understood.

Ἄργει τ' ἔσχεθε κῦδος ἀνδρῶν, παῖς δ' ἐν Ἀθάναις.
οἷον δ' ἐν Μαραθῶνι συλαθεὶς ἀγενείων 135
90 μένεν ἀγῶνα πρεσβυτέρων ἀμφ' ἀργυρίδεσσιν·
φῶτας δ' ὀξυρεπεῖ δόλῳ
ἁπτωτὶ δαμάσσαις
διήρχετο κύκλον ὕσσα βοᾷ, 140
ὡραῖος ἐὼν καὶ καλὸς κάλλιστά τε ῥέξαις.

Ἀντ. δ'.

95 τὰ δὲ Παρρασίῳ στρατῷ
θαυμαστὸς ἐὼν φάνη Ζηνὸς ἀμφὶ πανάγυριν Λυκ-
αίου, 145
καὶ ψυχρὰν ὁπότ' εὐδιανὸν φάρμακον αὐρᾶν
Πελλάνᾳ φέρε· σύνδικος δ' αὐτῷ Ἰολάου 150
τύμβος εἰναλία τ' Ἐλευσὶς ἀγλαΐαισιν.
100 τὸ δὲ φυᾷ κράτιστον ἅπαν· πολλοὶ δὲ διδακταῖς
ἀνθρώπων ἀρεταῖς κλέος
ὤρουσαν ἀρέσθαι.
ἄνευ δὲ θεοῦ σεσιγαμένον 155

88. ἀνδρῶν.] 'Men's glory,' i.e. glory won in the contest of men.

89. 'What a contest with the elders for silver cups did he maintain at Marathon, soon as removed from the youths! and after worsting the men by a quickly-throwing trick that saved him from a fall, with what cheers did he pass round the ring, being in the bloom of youth and of noble form and having most nobly wrought!' ὀξυρεπὴς is 'sharply turning off one's balance.'

95. τὰ δέ.] 'And again' or 'and further,' cf. Ol. XIII. 55, Pyth. VIII. 28, Isthm. III. 11.

97. φάρμακον.] 'A warm antidote to chilling blasts.' Pindar seems to have adopted this phrase from Hipponax who several times uses φάρμακον metaphorically, cf. Frag. 19 Bergk. Ἐμοὶ γὰρ οὐκ ἔδωκας οὔτε κω χλαῖναν | δασεῖαν, ἐν χειμῶνι φάρμακον ῥίγευς, οὔτ' ἀσκέρησι τοὺς πόδας δασείῃσιν | ἔκρυψας, ὡς μή μοι χίμετλα ῥήγνυται. Here the use is 'prophylactic' elsewhere 'corrective,' as in Soph. *Aj.* 1255.

98. σύνδικος.] Cf. Pyth. I. 2.

100. For sentiment, cf. Ol. II. 86, Eur. *Hippol.* 79, 80.

103. 'When a god hath no part, far better is it that every matter be veiled in silence.' For the personal construction with a participle instead of an impersonal expression with acc. and inf. cf. Soph. *Aj.* 635, Madv. § 177, Rem. 4, where however, in the translation at least, it is limited to ἀρκῶ, ἱκανός, κρείττων, βελτίων εἰμί. Cf. Pyth. IV. 151, οὐ πονεῖ με...ταῦτα πορσύνοντα, Ol. VIII. 77, 78, Nem. V. 16, οὗτοι ἅπασα κερδίων φαίνοισα πρόσωπον ἀλάθει' ἀτρεκής (with this

οὐ σκαιότερον χρῆμ' ἕκαστον· ἐντὶ γὰρ ἄλλαι
Ἐπ. δ'.
105 ὁδῶν ὁδοὶ περαίτεραι,
μία δ' οὐχ ἅπαντας ἄμμε θρέψει 160
μελέτα· σοφίαι μὲν
αἰπειναί· τοῦτο δὲ προσφέρων ἄεθλον,
ὄρθιον ὤρυσαι θαρσέων,
110 τόνδ' ἀνέρα δαιμονίᾳ γεγάμεν
εὔχειρα, δεξιόγυιον, ὁρῶντ' ἀλκάν· 165
Αἰάντεόν τ' ἐν δαίθ' ὃς Ἰλιάδα νικῶν ἐπεστεφάνωσε
βωμόν.

ἅπασα 'in every case' cf. ἅπαν supra *v.* 100), Ar. *Vesp.* 27, δεινόν γε τοῦστ' ἄνθρωπος ἀποβαλὼν ὅπλα, 47, οὔκουν ἐκεῖν' ἀλλοκότον ὁ Θέωρος κόραξ γενόμενος. Not very unlike is Horace's *syllaba longa brevi subjecta vocatur iambus.* I cannot think it correct to take ἄνευθε θεοῦ closely with χρῆμ' ἕκαστον, 'Everything that is done with the god.' Rather ἄν. θε. go with the whole sentence and mean 'If you cannot speak of a god.'

104. ἐντί.] It is not easy to see the exact drift of these reflections unless we suppose Epharmostos to have failed in some more ambitious project than the winning of a wrestling prize.

108. ἄεθλον.] The Ode is meant by 'this prize.'

110. It would appear that Epharmostos was famed for the originality of his style of wrestling.

111. ὁρῶντ'.] Cf. Pyth II. 20.

112. The text is Böckh's suggested by inferior MSS. The best read δαιτὶ without ὅς. I propose Αἰάντεον ὅς τ' ἐν δαιτὶ Ἰλιάδα, κ.τ.λ., scanning -τεον as a short syllable, cf. θεός, Pyth. I. 55. If ὃς did not drop out by accident it would stand a great chance of being expunged by a metrist. Ἰλεύς, Ἰλεάδης had the digamma which in Homer became Ὀ. Curtius suggests a connection with ἴλη-. Ileus was great-grandson of Opus.

νικ. ἐπεστ.] i.e. 'being a victor crowned *in commemoration.*' Commentators neglect the preposition. For Αἰάντεον instead of Αἴαντος with the gen. Ἰλιάδα, cf. Ol. II. 12, *Il.* II. 54, Νεστορέῃ παρὰ νηὶ Πυλοιγενέος βασιλῆος.

OLYMPIA X. [XI.]

ON THE VICTORY OF AGESIDAMOS, AN EPIZEPHYRIAN LOKRIAN, IN THE BOYS' BOXING-MATCH.

INTRODUCTION.

THIS ode was sung after the victory, at Olympia, B.C. 484. It alludes to a promise to compose an ode to be sung after the victor's return home, which was tardily fulfilled by the next ode. The rhythm is a mixture of Lydian and Dorian.

ANALYSIS.

vv.

1—6. Winds are needed at one time, showers at another, but for a victor songs are (ever) needed to remind posterity of his merits.

7—8. The praise they initiate is ever ready for Olympian victors.

8—10. This my tongue desires to promote; but upon God depends immortality of song.

11—15. Promise of an ode on Agêsidâmos' victory in honour of the Lokri Epizephyrii.

16—19. The muses are assured that they will find them hospitable, poetic and warlike.

19—21. For foxes and lions would never under any circumstances change their nature.

Στρ.

Ἔστιν ἀνθρώποις ἀνέμων ὅτε πλείστα
χρῆσις, ἔστιν δ' οὐρανίων ὑδάτων
ὀμβρίων, παίδων νεφέλας.
εἰ δὲ σὺν πόνῳ τις εὖ πράσσοι, μελιγάρυες ὕμνοι
5 ὑστέρων ἀρχαὶ λόγων 5
τέλλεται καὶ πιστὸν ὅρκιον μεγάλαις ἀρεταῖς.

Ἀντ.

ἀφθόνητος δ' αἶνος Ὀλυμπιονίκαις
οὗτος ἄγκειται. τὰ μὲν ἀμετέρα

1. For the form of the exordium cf. Ol. I. 1 sqq. For the sentiment cf. Nem. III. 6, διψῇ δὲ πρᾶγος ἄλλο μὲν ἄλλου. | ἀεθλονικία δὲ μάλιστ' ἀοιδὰν φιλεῖ, | στεφάνων ἀρετῶν τε δεξιωτάταν ὁπαδόν. Dissen thinks the choice of winds to illustrate the general statement was due to Agêsidâmos having to return home by sea. Here however, Pindar seems to me to suggest more than in the passage just quoted, namely the unintermittent value of poetic praise as opposed to the intermittent demand for the most useful thing. Beware of supposing that ἐνίο-τε from anya-kâ, 'some-when,' is a corruption of ἔστιν ὅτε. There is a half personification in νεφέλας.

4. Cf. Ol. VI. 11.

5. Prof. Paley renders 'are an introduction to an after address;' but the interpretation of the Schol. is preferable, 'honey-voiced odes are found to be the ground of the talk of posterity, yea, a trusty witness on oath to mighty exploits.'

6. τέλλεται.] This is not a very good instance of the *Schema Pindaricum*, for which cf. Pyth. x. 71, as, if ἀρχὰ (*Cod. Ambr.* A) be not read, there may be an attraction of the number to ὅρκιον. Observe that strictly τέλλεσθαι, τελέθειν mean more than 'to be,' viz. 'to be in the issue.'

ὅρκιον.] Cf. ἔξορκος, Ol. XIII. 100. It is a mistake to render this 'a pledge' here, though it has that signification Nem. IX. 16. Here it is lit. 'evidence delivered on oath.'

7. ἀφθόνητος.] Extension of Predicate. 'Without stint.' Prof. Paley understands 'without jealousy' comparing Ol. XIII. 25.

8. ἄγκειται.] Cf. Ol. XIII. 36.

τὰ μέν.] Cf. Ol. I. 16. The reference is not to ὕμνοι, but to αἶνος, i. e. ὕστεροι λόγοι. Prof. Paley renders 'some part of it my tongue desires to keep in store,' explaining thus—'The metaphor in ποιμαίνειν is from a flock tended and fed until required for use.' But I do not think that τὰ μὲν can mean 'some part' unless 'the whole' or 'another part' is indicated in the clause introduced by δέ, as is not here the case. Commentators either ignore the difficulty of this whole passage or else misinterpret it. The connection is best shown by a paraphrase. 'This song-caused praise of posterity is laid up without stint for Olympian victors, the which my tongue is ready and willing to promote. But it is God's gift for a man to bloom for ever by means of the productions of poetic talent.' The general sense is the same if ἀνὴρ means 'the poet,' in which case σοφαῖς

γλῶσσα ποιμαίνειν ἐθέλει·
10 ἐκ θεοῦ δ' ἀνὴρ σοφαῖς ἀνθεῖ ἐσαεὶ πραπίδεσσιν. 10
ἴσθι νῦν, Ἀρχεστράτου
παῖ, τεᾶς, Ἀγησίδαμε, πυγμαχίας ἕνεκεν
Ἐπ.
κόσμον ἐπὶ στεφάνῳ χρυσέας ἐλαίας
ἁδυμελῆ κελαδήσω,
15 τῶν Ἐπιζεφυρίων Λοκρῶν γενεὰν ἀλέγων. 15
ἔνθα συγκωμάξατ'· ἐγγυάσομαι
μή μιν, ὦ Μοῖσαι, φυγόξενον στρατὸν
μήδ' ἀπείρατον καλῶν,
ἀκρόσοφον δὲ καὶ αἰχματὰν ἀφίξεσθαι. τὸ γὰρ

πραπίδεσσιν is a dative of manner; viz. I am *willing* to immortalize victors, but can only do so if God is willing to confer immortality by means of (or on) my verse. He goes on to express his conviction that in Agêsidâmos' case God is willing to do so.

9. ποιμαίνειν.] The metaphor is most closely illustrated by ποιμένες Κυπρίας δώρων, Nem. VIII. 6. The sheep are, in these two passages, gifts which the shepherd brings to perfection and provides. There is no support for the renderings 'enfold,' 'keep in store.'

10. πραπίδεσσιν.] A highly probable derivation for πραπίδες is to take it as a corruption of σπραπιδες from an extension with π of the √SPAR whence σπαίρω, ἀσπαίρω, πάλλω. With this I would connect σπλή-ν and σπλάγχ-νο-ν, the latter from a nasalized extension with χ for early *gh*. The entrails might well be designated as 'quiverers' by folk who were used to sacrificing animals.

13. κόσμον.] 'My voice shall set the adornment of a sweet strain upon thy crown of glistening olive.' For κόσμον of song cf. Frag. 176 [206] quoted Ol. I. 16. χρυσέας.] Cf. Ol. VIII. 1.

15. ἀλέγων.] 'Doing honour to.' The Schol. explains ὑμνῶν, citing Alkaeos, οὐκ ἐγὼ λύκον ἐν Μούσαις ἀλέγω, Frag. 58. [43.]

16. συγκωμάξατε.] 'There do ye join in the triumphal song;' i.e. when I send it as I promise. I suspect that συγκωμάξετε. was the original reading. There is no stop after it in the best MSS. Most editors place a comma.

17. μιν.] Refers to γενεάν. 'I shall stand surety that ye will not, Muses, find it on arrival a host that puts (unprotected) strangers to flight nor unskilled in noble pursuits, but unsurpassed in minstrelsy and warlike withal.' The epithet φυγόξενος doubtless may refer to the Doric ξενηλασία which the Panhellenic Pindar would abhor; but, whether the Lokri Epizephyrii owned an Ozolian founder as Strabo says or an Opuntian as Ephoros, they were not Dorians. The epithet here serves as a correlative to αἰχματάν. These Lokri could boast of at least two poets, Xenokritos and Erasippos, and a poetess Theano, cf. Ol. XI. 13—15.

19. αἰχματάν.] Cf. Thuc. I. 5. They had gained a famous victory

20 ἐμφυὲς οὔτ' αἴθων ἀλώπηξ 20
οὔτ' ἐρίβρομοι λέοντες διαλλάξαιντο ἦθος.

over the Sybarites on the river Sagra.

20. αἴθων.] 'Tawny.'

21. διαλλάξαιντο.] For the omission of ἂν cf. Pyth. iv. 118. There is no real hiatus, as ἦθος had an initial ϝ, being akin to Lat. suesco. For ἐμφυὲς ἦθος cf. συγγενὲς ἦθος, Ol. XIII. 13. The particular shade of emphasis expressed by the omission of ἂν is to be brought out by reflecting that the Lokri had been for a long time far removed from their metropolis, yet had not changed, and were not at all likely to do so under any circumstances. The fox is probably proverbial and has no reference to Lokrian characteristics, while the lions are a complimentary addition by the poet.

OLYMPIA XI. [X.]

ON THE VICTORY OF AGESIDAMOS, AN EPIZEPHYRIAN LOKRIAN, IN THE BOYS' BOXING-MATCH.

INTRODUCTION.

THIS ode is on the same victory as the last, in which there is allusion to a promised ode in praise of the Lokrians. It was probably composed for the return of an Olympian festival, and I venture to suggest that it was the second return, i.e. B.C. 476. This conjecture is mainly founded on the mention of Hêrakles' repulse by Kyknos and the recital of the fate of Augeas[1], and especially the dictum of *vv.* 39, 40. This applies exactly to the relations between Anaxilâos and Hiero and between the Lokrians and both tyrants, which subsisted about the date of the second Pythian Ode, and are discussed in the introduction thereto. The death of Anaxilâos fell in B.C. 476. About this period Pindar must have had his attention called to any promise he had made to a member of the Lokrian state. Again, the length of time which I ascribe to Pindar's delay seems to suit the tone of the apology and the last six verses, from which it appears that Agêsidâmos was quite grown up at the date of composition. Had Pindar been to Sicily previously he would scarcely have avoided being reminded of his debt, and in such case

[1] The Scholl. take the allusion to Hêrakles and Kyknos as referring to Agêsidâmos, who, they say, almost gave in, but was encouraged by Ilas and went on to victory. But they tell us also that Kyknos when aided by Ares repulsed Hêrakles, but when alone was killed by him; while Hêrakles is not said to have been backed up on either occasion. The parallel suggested then is very incomplete, and moreover is scarcely complimentary to the victor Agêsidâmos. Now the Lokri must have been humiliated by Anaxilâos before they applied for aid to Hiero; but he in his turn suffered humiliation even as Augeas. It should be observed that praise of Hêrakles, the traditional enemy of the Pylians, would be grateful to foes of the Messênian Anaxilâos.

the opening of the ode would be inappropriate; so that B.C. 472 is almost out of the question. It is, on the other hand, very likely that Pindar would take care to discharge his obligation before going into his creditor's neighbourhood.

ANALYSIS.

vv.	
1—8.	Acknowledgment of the long-standing debt.
9, 10.	But payment with interest will acquit the poet from blame. Simile of a wave washing down an accumulation of shingle.
11, 12.	For his friend's sake the poet will make payment of a rede of common interest.
13—16.	Praise of the Lokri Epizephyrii for strict justice, poetic accomplishments and bravery.
16—19.	Mention of Ilas, Agêsidâmos' trainer.
20, 21.	By God's help a trainer can develope natural excellence,
22, 23.	But few attain success at Olympia without toil.
24—42.	The ordinances of Zeus bade sing of the best of games, which Hêrakles founded when he had overcome the perfidious Augeas and his kin. The gnômê—'A quarrel with superiors is most hard to be rid of'—is introduced *vv.* 39, 40.
43—51.	Description of the institution of the Olympian games.
51—55.	Mention of the presence thereat of the Fates and Time, the ultimate establisher of truth.
55—59.	Time has given testimony as to Hêrakles' institution of the games.
60—77.	Commemoration of the first contests and subsequent festivities.
78—83.	Zeus' thunderbolt must be sung of.
84, 85.	At last a song to the flute has come from Thebes.
86—90.	Simile of the child of a wealthy man's old age.
91—93.	Prowess is useless if one dies unsung.
93—96.	Agêsidâmos, however, is sure of the renown promoted by song.
97—99.	Complimentary mention of the Lokri.
99—105.	Praise of Agêsidâmos.

Στρ. α'.

Τὸν Ὀλυμπιονίκαν ἀνάγνωτέ μοι
Ἀρχεστράτου παῖδα, πόθι φρενὸς
ἐμᾶς γέγραπται· γλυκὺ γὰρ αὐτῷ μέλος ὀφείλων ἐπι-
λέλαθ'. ὦ Μοῖσ', ἀλλὰ σὺ καὶ θυγάτηρ 5
Ἀλάθεια Διός, ὀρθᾷ χερὶ
ἐρύκετον ψευδέων
ἐνιπὰν ἀλιτόξενον.

Ἀντ. α'.

ἕκαθεν γὰρ ἐπελθὼν ὁ μέλλων χρόνος
ἐμὸν καταίσχυνε βαθὺ χρέος. 10
ὅμως δὲ λῦσαι δυνατὸς ὀξεῖαν ἐπιμομφὰν τόκος. ὁράτω
νῦν ψᾶφον ἑλισσομέναν

1. ἀνάγνωτέ μοι.] The sense is pregnant, 'read and tell me.' For the subject of the dependent clause as the object of the principal clause cf. Madv. § 191. The construction is used to give the noun prominence. Aeschylos several times uses this metaphor from inscriptions or memoranda, *Prom. V.* 807 (P.), *Choëph.* 441, *Eum.* 265, *Suppl.* 175.

2. φρενός.] For this partitive genitive cf. Madv. § 50 *b*.

3. ὀφείλων.] Cf. Eur. *Bacch.*, ἐπιλελήσμεθ' ἡδέως | γέροντες ὄντες. Compare μέμνημαι with part., Madv. § 178.

4. ὀρθᾷ.] Schol. δικαίᾳ, Dissen, *erecta*. I prefer the latter interpretation. It might be used causatively 'correcting.' Cf. χερὶ κούφᾳ, Pyth IX. 11.

6. ἀλιτόξενον.] For the agreement with ἐνιπὰν instead of ψευδέων (hypallage) cf. Pyth. VI. 5, Πυθιόνικος ὕμνων θήσαυρος, Pyth. IV. 255, ὑμετέρας ἀκτῖνος ὄλβου, Ol. VIII. 42, 68, cf. also Soph. *Aj.* 8, and Jebb's note. For the magnitude of the offence, cf. Aesch. *Eum.* 260, 261.

7. 'For the coming time (i.e. the season of the Olympian games) having approached again from a distant date made me feel the disgrace of my deep debt.' The usual interpretation of ὁ μέλλων χρόνος is 'the time then future,' i.e. when the promise was made. To speak of the immediate future as having come round is less awkward than this. It seems, however, questionable whether ὁ μέλλων χρόνος can 'refer *to the time fixed* for the performance of the promised task' (Don.), or any other *fixed time*. Have we here a bold expression for '*the time of my delay* having advanced from a distant date'?

8. For the Aorist here and in *v.* 24, cf. Ol. VIII. 54.

9. ὁράτω.] Adapted from Schneidewin's ὁρᾶτ' ὦν. MSS. give, best τόκος θνατῶν, inferior ὁ τόκος ἀνδρῶν. Hermann proposed τόκος ὀνάτωρ, 'beneficial interest,' which is read by Don. and Bergk. Rauchenstein and Kayser agree with Schn. that ὅπα requires a verb before it. I doubt Pindar using ὦν with the imperative. He generally has another particle (δ', μέν, γάρ, οὔτ',

10 ὁπᾷ κῦμα κατακλύσσει ῥέον, 15
ὁπᾷ τε κοινὸν λόγον
φίλαν τίσομεν ἐς χάριν.

Ἐπ. α'.

νέμει γὰρ Ἀτρέκεια πόλιν Λοκρῶν Ζεφυρίων,
μέλει τέ σφισι Καλλιόπα
15 καὶ χάλκεος Ἄρης. τράπε δὲ Κύκνεια μάχα καὶ ὑπέρ-
βιον 20
Ἡρακλέα· πύκτας δ' ἐν Ὀλυμπιάδι νικῶν
Ἴλᾳ φερέτω χάριν
Ἀγησίδαμος ὡς
Ἀχιλεῖ Πάτροκλος.
20 θήξαις δέ κε φύντ' ἀρετᾷ ποτὶ
πελώριον ὁρμάσαι κλέος ἀνὴρ θεοῦ σὺν παλάμαις. 25

Στρ. β'.

ἄπονον δ' ἔλαβον χάρμα παῦροί τινες,
ἔργων πρὸ πάντων βιότῳ φάος.

αἴτ') before it. By ψᾶφον is meant the accumulation of censure, and the κῦμα is the ode.

10. κατακλύσσει.] The -σσ- is due to the assimilation of the *y* of the future suffix sya- which becomes $σι^{o}_{ε}$, $σε^{o}_{ε}$ in Doric, $σ^{o}_{ε}$ in Attic.

11. κοινόν.] Schneidewin renders 'the account that stands between us:' but the settlement of an account is hardly ἐς χάριν; and for 'a rede of common interest,' cf. Ol. VII. 21, Isth. v. 69.

12. φίλαν.] This supports my reading ὁράτω above. Were not Archestratos' son already alluded to in the sentence we should expect φίλῳ or φίλον. Render 'as a friendly favour.'

13. γάρ.] The particle simply marks the beginning of the payment just announced. The compliment involved in Ἀτρέκεια is not high; there is a mere allusion to Zaleukos' Code. It may be inferred from Pyth. II. that Pindar had not a high opinion of the Lokrian state.

14. Cf. Ol. x. 18.

17. Ilas was *aleipta* to Agêsidâmos or at any rate acted as such.

20. θήξαις.] Lampo who had trained his two sons is said, Isth. v. 72, 73, ἀνδράσιν ἀθληταῖσιν ἔμμεν | Ναξίαν πέτραις ἐν ἄλλαις χαλκοδάμαντ' ἀκόναν.

In this and the next verse Pindar reconciles the facts of education with his theory of the natural and divine character of all excellence and his depreciation of διδακταὶ ἀρεταί, Ol. IX. 100, II. 86. The same problem is treated of Ol. IX. 104—107.

23. ἔργων.] Here ἔργα *may* mean victories, cf. Ol. IX. 85. For βιότῳ φάος cf. Ol. II. 55.

ἀγῶνα δ' ἐξαίρετον ἀεῖσαι θέμιτες ὦρσαν Διός, ὃν
ἀρχαίῳ σάματι πὰρ Πέλοπος 30
25 βωμῶν ἐξάριθμον [Ἡρακλέης] ἐκτίσσατο,
ἐπεὶ Ποσειδάνιον
πέφνε Κτέατον ἀμύμονα,

Ἀντ. β'.

πέφνε δ' Εὔρυτον, ὡς Αὐγέαν λάτριον
ἀέκοντθ' ἑκὼν μισθὸν ὑπέρβιον 35
30 πράσσοιτο, λόχμαισι δὲ δοκεύσαις ὑπὸ Κλεωνᾶν
δάμασε καὶ κείνους Ἡρακλέης ἐφ' ὁδῷ,
ὅτι πρόσθε ποτὲ Τιρύνθιον 40
ἔπερσαν αὐτῷ στρατὸν
μυχοῖς ἥμενον Ἄλιδος

Ἐπ. β'.

Μολίονες ὑπερφίαλοι. καὶ μὰν ξεναπάτας
35 Ἐπειῶν βασιλεὺς ὄπιθεν

25. The text is adopted by Mommsen from the *Cod. Ambr.* A; other good MSS. give *βωμῶν ἐξάριθμον Ἡρακλέης*. Inferior MSS. give *βίη Ἡρακλέος*, a confessed interpolation. The only objection to the text is that all the corresponding verses begin with a short syllable. This is not absolutely fatal, and if it were *βωμῶν* might be an early gloss, substituted for *πυρῶν* or some other word suggesting 'altar.' It is highly probable that a genitive followed by *ἐξάριθμον* is the original reading, *Ἡρακλέης* having been interpolated to supply a subject which was wanting owing to a vicious full stop after *πράσσοιτο*, *v.* 30. Hermann would read *βία Ἡρ.*, supposing the text to have arisen from a gloss on *ἐξήριτον* which he regards as the original of *ἐξαίρετον*. For a late position of the subject cf. *Essay on style*, Ol. XIII. 14—17. For the number cf. Ol. v. 5, *βωμοὺς ἐξ διδύμους*. The genitive depends on the substantive element in the compound adjective (for which compare *τοσουτάριθμον*), cf. Madv. § 63 *d*. Rem.

28. *ὡς*] 'That he might exact by overwhelming force in despite of the unwillingness of Augeas the wage for his service.' The *ἑκὼν* is added to give force to *ἀέκοντα*. It is clear that *ὑπέρβιον* is used adverbially as in Homer.

33. *ἥμενον.*] So MSS. and Bergk. Heyne and other editors *ἥμενοι*, most unnecessarily. If one alters at all *ἇ μένον* suits the legend quite as well as *ἥμενοι*.

34. *Μολίονες.*] The above-mentioned Kteatos and Eurytos. The name is probably a *patronymic* from the maternal grandfather. *Il.* XI. 750 they are called *Ἀκτορίωνε Μολίονε παῖδε*. Homer makes them survive the contest with Hêrakles.

οὐ πολλὸν ἴδε πατρίδα πολυκτέανον ὑπὸ στερεῷ πυρὶ 45
πλαγαῖς τε σιδάρου βαθὺν εἰς ὀχετὸν ἄτας
ἵζοισαν ἐὰν πόλιν.
νεῖκος δὲ κρεσσόνων
40 ἀποθέσθ' ἄπορον.
καὶ κεῖνος ἀβουλίᾳ ὕστατος
ἁλώσιος ἀντάσαις θάνατον αἰπὺν οὐκ ἐξέφυγεν. 50

Στρ. γ'.

ὁ δ' ἄρ' ἐν Πίσᾳ ἔλσαις ὅλον τε στρατὸν
λαίαν τε πᾶσαν Διὸς ἄλκιμος
45 υἱὸς σταθμᾶτο ζάθεον ἄλσος πατρὶ μεγίστῳ· περὶ δὲ
πάξαις Ἄλτιν μὲν ὅγ' ἐν καθαρῷ 55
διέκρινε, τὸ δὲ κύκλῳ πέδον
ἔθηκε δόρπου λύσιν,
τιμάσαις πόρον Ἀλφεοῦ

Ἀντ. γ'.

μετὰ δώδεκ' ἀνάκτων θεῶν· καὶ πάγον
50 Κρόνου προσεφθέγξατο· πρόσθε γὰρ 60
νώνυμνος, ἃς Οἰνόμαος ἄρχε, βρέχετο πολλᾷ νιφάδι.
ταύτᾳ δ' ἐν πρωτογόνῳ τελετᾷ

37. βαθύν.] 'Settling down into the deep watercourse of calamity.' To be taken with πατρίδα ὑπὸ πυρὶ as well as with (ὑπὸ) πλαγαῖς ἐὰν πόλιν which are what the τε couples. Here we have a metaphor from banks and buildings thereon being undermined by a torrent.

39, 40.] 'Right hard is it to rid oneself of a quarrel with higher powers.' Cf. ἔρις κρεσσόνων, Nem. x. 72. 'So even he through his evil counsels at the last confronted capture and escaped not death's steep.'

42. αἰπύν.] Like the Homeric αἰπὺν ὄλεθρον. Don. compares Ennius, *aut intra muros aut extra praecipe casu.*

43. ἔλσαις.] This should be ϝέλσαις, cf. Pyth. iv. 233.

45. περὶ δέ.] 'And by fencing round the Altis he marked it off' (from the rest of the ἄλσος or 'sacred precinct') 'in a clear space, and the plain around he made a resting-place for the evening meal in honour of Alpheos' ford together with the twelve sovereign deities. And to the hill of Kronos he gave its name.' For ἐν καθαρῷ, cf. *Il.* x. 199, and for the lack of trees in early times at Olympia, cf. Ol. III. 13—23.

47. δόρπου λύσιν.] The gen. was originally definitive 'the evening-meal halt.'

51. ἃς.] Aeolo-Doric for ἧος, ἕως, Skt. *yâvat.* It is not at all

παρέσταν μὲν ἄρα Μοῖραι σχεδὸν 65
ὅ τ' ἐξελέγχων μόνος
ἀλάθειαν ἐτήτυμον

Ἐπ. γ'.

55 χρόνος τόδε σαφανὲς ἰὼν πόρσω κατέφρασεν,
ὁπᾷ τὰν πολέμοιο δόσιν
ἀκρόθινα διελὼν ἔθυε καὶ πενταετηρίδ' ὅπως ἄρα 70
ἔστασεν ἑορτὰν σὺν Ὀλυμπιάδι πρώτᾳ
νικαφορίαισί τε.
60 τίς δὴ ποταίνιον
ἔλαχε στέφανον
χείρεσσι ποσίν τε καὶ ἅρματι,
ἀγώνιον ἐν δόξᾳ θέμενος εὖχος, ἔργῳ καθελών; 75

Στρ. δ'.

στάδιον μὲν ἀρίστευσεν, εὐθὺν τόνον
65 ποσσὶ τρέχων, παῖς ὁ Λικυμνίου
Οἰωνός· ἷκεν δὲ Μιδέαθεν στρατὸν ἐλαύνων· ὁ δὲ
πάλᾳ κυδαίνων Ἔχεμος Τεγέαν· 80

clear what this mention of snow means. At any rate the poet seems to make two propositions in one sentence, 'it was nameless' and 'it used to be besprinkled with much snow,' or to invert 'the snowclad hill was nameless.' Now to speak of the winter aspect of the hill, which is not so high as to be under ordinary circumstances covered with snow except in winter, in connection with a summer festival, is curious: so that we may conclude that the poet has inserted a tradition of greater cold in early times. Hêrakles was supposed to be contemporary with Oenomaos' grandson Atreus.

52. The Fates assisted as at a birth, cf. Ol. VI. 42.

53. This sentence may contain a side allusion to Time having at last proved the poet true to his promise. For the sentiment, cf. Ol. I. 31, Simonides, Frag. 175 (Bergk), οὐκ ἔστιν μείζων βάσανος χρόνου οὐδενὸς ἔργου.

55—59. The logic is not very strict; though doubtless the relics, annals, observances and associations of Olympia tended to foster belief in the story of the foundation of the games.

57. ἀκρόθινα.] Cf. Ol. II. 4.

63. 'Having set before him in anticipation glory in the games, having won it in deed.' Don. points out that θέσθαι with a competitor as subject is the proper correlative to τίθημι in Soph. *Ajax*, 572, τεύχη ἀγωνάρχαι θήσουσι 'will propose as prizes,' and to the verbal element in ἀγωνοθέτης, &c., cf. κεῖτο τέλος, Isth. I. 27. For καθελών, cf. Herod. VII. 50, μέγαλα γὰρ πρήγματα μεγάλοισι κινδύνοις ἐθέλει καταιρέεσθαι, Pyth. V. 20, εὖχος ἑλών.

66. ὁ δὲ πάλᾳ.] 'He that gat

Δόρυκλος δ' ἔφερε πυγμᾶς τέλος,
Τίρυνθα ναίων πόλιν·
ἀν' ἵπποισι δὲ τέτρασιν

Ἀντ. δ'.

ἀπὸ Μαντινέας Σᾶμος ἁλιρροθίου·
ἄκοντι Φράστωρ ἔλασε σκοπόν· 85
μᾶκος δὲ Νικεὺς ἔδικε πέτρῳ χέρα κυκλώσαις ὑπὲρ
ἁπάντων, καὶ συμμαχία θόρυβον
παραίθυξε μέγαν· ἐν δ' ἕσπερον 90
ἔφλεξεν εὐώπιδος
σελάνας ἐρατὸν φάος.

Ἐπ. δ'.

ἀείδετο δὲ πᾶν τέμενος τερπναῖσι θαλίαις
τὸν ἐγκώμιον ἀμφὶ τρόπον.
ἀρχαῖς δὲ προτέραις ἑπόμενοι καί νυν ἐπωνυμίαν χάριν 95
νίκας ἀγερώχου, κελαδησόμεθα βροντὰν
καὶ πυρπάλαμον βέλος

renown (for his native place) in wrestling was Echemos for Tegea.'

67. ἔφερε.] Graphic imperf. For τέλος = prize, cf. Pyth. IX. 118, Isth. I. 27.

70. Best MSS. give σᾶμ' Ἁλιρροθίου; inferior MSS. σᾶμος ἠείδετο (the latter imported from *v.* 76). Σᾶμος is supported by Diphilos, τρέψας δὲ πώλους ὡς ὁ Μαντινεὺς Σῆμος | ὃς πρῶτος ἅρματ' ἤλασεν παρ' Ἀλφειῷ. ἁλιρροθίου is for ὁ Ἁλιρροθίου the ι being pronounced as *y*, cf. Ol. II. 4, XIII. 6.

71. Phrastor and Enikeus or Nikeus (Cod. Ambr. A) are distinguished by the asyndeton and the omission of their native place. It is to be inferred that they were Lokrian heroes perhaps regarded as ancestors of Agêsidâmos. The other heroes mentioned are of Arkadia or Argolis, cf. Ol. IX. 68. For the dat. πέτρῳ, cf. Isthm. I. 24, χερσὶν ἀκοντίζοντες αἰχμαῖς.

73. παραίθυξε.] Cf. Pyth. I. 87.

ἐν δ'.] 'And meanwhile.' Apart from the suggestion of a beautiful scene, the poet calls attention to the institution of the time of year at which the games were held.

76. ἀείδετο.] This construction almost answers to our colloquial 'is besung,' cf. αὐλεῖται πᾶν μέλαθρον 'is be-fluted,' Eur. *Iph. Taur.* 367, θυηπολεῖται ἄστυ 'is be-sacrificed,' id. *Heracl.* 401. The grammatical irregularity is not unlike that of Ol. I. 95, ταχυτὰς ποδῶν ἐρίζεται. Note that in all these instances the verb is denominative.

78. ἐπωνυμίαν.] For this adj. with gen. cf. Pyth. I. 30, Ol. IX. 63.

χάριν.] 'A song,' cognate acc. with κελαδησόμεθα. For the double acc. cf Pyth. I. 97, Ol. VII. 16.

ὀρσικτύπου Διός,
ἐν ἅπαντι κράτει
αἴθωνα κεραυνὸν ἀραρότα.
χλιδῶσα δὲ μολπὰ πρὸς κάλαμον ἀντιάξει μελέων, 100

Στρ. ε'.

85 τὰ παρ' εὐκλεΐ Δίρκᾳ χρόνῳ μὲν φάνεν·
ἀλλ' ὥτε παῖς ἐξ ἀλόχου πατρὶ
ποθεινὸς ἵκοντι νεότατος τὸ πάλιν ἤδη, μάλα δέ οἱ
θερμαίνει φιλότατι νόον· 105
ἐπεὶ πλοῦτος ὁ λαχὼν ποιμένα
ἐπακτὸν ἀλλότριον,
90 θνάσκοντι στυγερώτατος·

Ἀντ. ε'.

καὶ ὅταν καλὰ ἔρξαις ἀοιδᾶς ἄτερ,
Ἀγησίδαμ', εἰς Ἀΐδα σταθμὸν 110
ἀνὴρ ἵκηται, κενεὰ πνεύσαις ἔπορε μόχθῳ βραχύ τι
τερπνόν. τὶν δ' ἁδυεπής τε λύρα
γλυκύς τ' αὐλὸς ἀναπάσσει χάριν· 115
95 τρέφοντι δ' εὐρὺ κλέος
κόραι Πιερίδες Διός.

83. ἀραρότα.] 'Associated with all success.' For ἀραρότα, cf. Isthm. II. 19, κλειναῖς Ἐρεχθειδᾶν χαρίτεσσιν ἀραρώς. This is the usual interpretation. Is it not rather, 'In all success appropriate'? For the sentiment cf. Pyth. IV. 197, 198. For ἐν cf. Ol. XIII. 51. The worship of Zeus the Thunderer was especially cultivated by the Epizephyrian Lokrians whose coins display the device of a thunderbolt; but the passage seems appropriate to Zeus of Olympia with whom the thunderbolt is associated.

84. 'And there shall answer to the pipe a swelling melody of song.'

85. φάνεν.] For plur. with neut. subj. cf. Ol. II. 84, Pyth. I. 13.

87. 'When come already to youth's opposite.'

91. καί.] 'So.' Cf. Ol. VII. 7. This comparison is suggested by the poet's delay in sending this ode. Dissen infers that Agêsidâmos had become elderly. Why not just as plausibly that he was the son of his father's old age? ἔρξαις should be ϝέρξαις, cf. our 'work.'

93, 94. We must not infer that cithern and flute were combined in the accompaniment of this ode, for if so *v.* 84 would be quite misleading. There is no special reference to this ode; else συν- *v.* 97, is without force.

Ἐπ. ε'.

ἐγὼ δὲ συνεφαπτόμενος σπουδᾷ, κλυτὸν ἔθνος
Λοκρῶν ἀμφέπεσον μέλιτι
εὐάνορα πόλιν καταβρέχων· παῖδ' ἐρατὸν δ' Ἀρχεστράτου 120
100 αἴνησα, τὸν εἶδον κρατέοντα χερὸς ἀλκᾷ
βωμὸν παρ' Ὀλύμπιον
κεῖνον κατὰ χρόνον
ἰδέᾳ τε καλὸν
ὥρᾳ τε κεκραμένον, ἅ ποτε
105 ἀναιδέα Γανυμήδει πότμον ἄλαλκε σὺν Κυπρογενεῖ. 125

97. 'And I with them zealously applying myself did honour to the Lokrians' famous tribe by besprinkling with honey a city happy in her sons.'

104. κεκραμένον.] Cf. Ol. I. 22, Pyth. x. 41.

105. ἀναιδής.] Equivalent to *improbus*, 'with no sense of propriety,' and so 'ruthless.'

OLYMPIA XII.

ON THE VICTORY OF ERGOTELES OF HIMERA IN THE LONG FOOT-RACE.

INTRODUCTION.

ERGOTELES, son of Philânor, had been driven from Knôsos in Krête by civil disturbances and settled in Himera, of which colony he had become a citizen, and had already won two Pythian victories, the last B.C. 474, and two Isthmian victories when he won this Olympian victory, the first of two, B.C. 472. He also won twice at Nemea. The year before this ode was written Hiero had assisted the Himeraeans in expelling the tyrant Thrasydaeos, son of Thêro. Either on this occasion or before, on freeing themselves from the tyranny of Terillos, a temple was dedicated to Zeus the Liberator. The ode was probably sung in the temple of Tychê. Pindar composed it when in Sicily soon after the victory. The rhythm is a mixture of Dorian and Lydian.

ANALYSIS.

vv.

1, 2. Prayer that Tychê will cherish Himera,

3—5. For she guides ships, wars, public councils.

5—9. Men's hopes, however, are tossed like ships at sea, and indications of the future are obscure.

10—12. Good and bad befall men in unexpected alternation.

13—16. Had not Ergoteles suffered banishment he would not have won fame,

17—19. But as it is, he has been successful at great games and exalted his adopted city.

Στρ.

Λίσσομαι, παῖ Ζηνὸς Ἐλευθερίου,
Ἱμέραν εὐρυσθενέ' ἀμφιπόλει, Σώτειρα Τύχα·
τὶν γὰρ ἐν πόντῳ κυβερνῶνται θοαὶ
ναῦες, ἐν χέρσῳ τε λαιψηροὶ πόλεμοι 5
5 κἀγοραὶ βουλαφόροι. αἴ γε μὲν ἀνδρῶν
πόλλ' ἄνω, τὰ δ' αὖ κάτω ψεύδη μεταμώνια τάμνοισαι
κυλίνδοντ' ἐλπίδες·

Ἀντ.

σύμβολον δ' οὔ πώ τις ἐπιχθονίων 10
πιστὸν ἀμφὶ πράξιος ἐσσομένας εὗρεν θεόθεν·

2. εὐρυσθενέα.] This should be taken proleptically; otherwise it is outrageously flattering.

Σώτειρα.] Cf. Ol. VIII. 21, Aesch. *Agam.* 647 (P.) τύχη δὲ σωτὴρ ναῦν θέλουσ' ἐφέζετο.

Τύχα.] According to Pausanias (VII. 26), Pindar in a hymn to Tychê made her one of the Fates, who are called daughters of Zeus and Themis by Hêsiod, while Tychê is daughter of Okeanos. She is a personification of the Course of Events or of Vicissitude, not of unintelligent, undetermined Chance. The Hellênic conception of 'Fortune' is well illustrated by the following verses, Frag. Adesp. 139 Bergk.

..... Τύχα, μερόπων ἀρχὰ
καὶ τέρμα· τὺ καὶ σοφίας θακεῖς ἕδρας,
καὶ τιμὰν βροτέοις ἐπέθηκας ἔργοις·
καὶ τὸ καλὸν πλέον ἢ κακὸν ἐκ σέθεν,
ἅ τε χάρις λάμπει περὶ σὰν πτέρυγα χρυσέαν.
καὶ τὸ τεᾷ πλάστιγγι δοθὲν μακαριστότατον τελέθει.
τὺ δ' ἀμαχανίας πόρον εἶδες ἐν ἄλγεσιν,
καὶ λαμπρὸν φάος ἄγαγες ἐν σκότῳ,
προφερεστάτα θεῶν.

4. λαιψηροί.] 'Speedily decisive,' opposed to βουλαφόροι. The Himeraeans had had two conspicuous examples of speedily decisive wars, in that terminated by the great battle of Himera and in their contest with Thrasydaeos. It is probable that λαιψ-ηρὸς is from RIP a phase of the root RAP whence ἀρπαλέος, *rapidus*, &c. For the extension of the root by a sibilant, cf. ἕψω.

πόλεμοι.] Prof. Paley compares Thuk. I. 140, and on ἀγοραὶ βουλαφόροι says, 'in public councils it was a formula to commence ἀγαθῇ τύχῃ, "May this prove lucky to the state," etc. See Aristoph. *Thesm.* 350.' The deliberative assemblies of the Himeraeans would probably be oligarchic.

5. αἴ γε.] 'At least'—i.e. even if I have exaggerated the influence of Τύχα, it is certain that—'men's hopes are tossed ofttimes up but at other times again down as they plough a sea of vain illusions.' For πόλλ'—τὰ δ', cf. Nem. IX. 43, πολλὰ μὲν ἐν κονίᾳ χέρσῳ, τὰ δὲ γείτονι πόντῳ φάσομαι. For τάμνοισαι, cf. Pyth. III. 68, Ἰονίαν τέμνων θάλασσαν, Hor. *Od.* I. 1. 14, *Myrtoum pavidus nauta secet mare.* Don. cites a similar passage from Spenser's *Faerie Queen* Bk. IV, canto 3, st. 1.

8. πιστόν.] Here the word does not mean 'credible' so much as

τῶν δὲ μελλόντων τετύφλωνται φραδαί.
10 πολλὰ δ' ἀνθρώποις παρὰ γνώμαν ἔπεσεν,
ἔμπαλιν μὲν τέρψιος, οἱ δ' ἀνιαραῖς 15
ἀντικύρσαντες ζάλαις ἐσλὸν βαθὺ πήματος ἐν μικρῷ
πεδάμειψαν χρόνῳ.

Ἐπ.

υἱὲ Φιλάνορος, ἤτοι καὶ τεά κεν
ἐνδομάχας ἅτ' ἀλέκτωρ συγγόνῳ παρ' ἑστίᾳ 20

'clear,' 'unmistakable.' Cf. τὸ δ' ἐκ Διὸς ἀνθρώποις σαφὲς οὐχ ἕπεται τέκμαρ, Nem. XI. 43, a frag. of Hes., Μάντις δ' οὐδείς ἐστιν ἐπιχθονίων ἀνθρώπων, ὅστις ἂν εἰδείη Ζηνὸς νόον αἰγιόχοιο. Pindar did not doubt that oracles and omens were truly fulfilled, cf. ἀληθείας 'oracular truth,' Ol. VIII. 2; but he doubtless felt that their practical utility was considerably impaired by their obscurity and vagueness.

9. 'For signs of events to come have been darkened;' i.e. oracles and omens and even ordinary means of forecasting the future have been enveloped in obscurity and uncertainty. Cf. Hor. *Od.* III. 29. 29, *Prudens futuri temporis exitum | caliginosa nocte premit deus.*

10. ἔπεσεν.] The MSS. give σ except in two instances, namely πετοῖσαι, Ol. VII. 69, πετόντεσσιν, Pyth. V. 48, there being a sibilant in the termination in both cases, so that the variety is probably due to the principle of dissimilation. The metaphor is from dice-throwing.

11. ἔμπαλιν μέν.] i.e. τοῖς μὲν ἔμπ. κ.τ.λ. For the phrase, cf. ἔμπ. γνώμας, Pyth. XII. 32.

12. ζάλαις.] Fick with probable correctness takes ζάλη to be for ζασλη for yaslâ from √YAS whence ζέω, ζωμός. Here it means the waves that break over a storm-tossed ship.

ἐσλόν.] 'Have got rich blessings in exchange for misery.' Cf. Pyth. III. 96, ἐκ καμάτων μεταμειψάμενοι χάριν Διός. For βαθύ, cf. Ol. XIII. 62. It is a mistake to suppose that πεδὰ and μετὰ are etymologically connected. All analogies of phonetic change are against it.

14. ἐνδομάχας.] 'As a cock whose battles are confined to the poultry yard,' if we compare Aesch. *Agam.* 1671, κόμπασον θαρσῶν, ἀλέκτωρ ὥστε θηλείας πέλας. Cf. *Eum.* 861—866. But I prefer 'who fights only in private matches' as being a more appropriate simile for one who would have taken part in regular contests but in the comparatively private arenas of Krête. Cf. Xen. *Anab.* IV. 8. 27 for Krêtan pedestrianism. Cock-fighting and quail-fighting were popular pastimes in Hellas. Themistokles seems to have thought that the spectacle of the game-cock's indomitable pugnacity afforded a good education, as in his time public exhibitions were established by law at Athens. Note the nominative ἀλέκτωρ instead of ἀλέκτορος τιμά, on the principle of *comparatio compendiaria*, cf. Ol. I. 7. The coins of Himera bore the figure of a cock which was sacred to Asklêpios (cf. *v.* 19) and to Athêne (Pausan. VI. 26) and may have had reference to the name Ἱμέρα=ἡμέρα according to Plato. The bird may have been the *totem* or tribal symbol of an influential section of the settlers.

15 ἀκλεὴς τιμὰ κατεφυλλορόησεν ποδῶν,
εἰ μὴ στάσις ἀντιάνειρα Κνωσίας σ' ἄμερσε πάτρας.
νῦν δ' Ὀλυμπίᾳ στεφανωσάμενος 25
καὶ δὶς ἐκ Πυθῶνος Ἰσθμοῖ τ', Ἐργότελες,
θερμὰ Νυμφᾶν λουτρὰ βαστάζεις, ὁμιλέων παρ' οἰκείαις ἀρούραις.

15. 'Your rewards for speed of foot would have shed their leaves and left no renown.' Even if τιμὰ be rendered 'glory,' 'credit,' 'prowess,' the fact that the first outward 'symbol' thereof was a crown makes κατεφυλλορόησε (a word probably coined by Pindar) appropriate. The Krêtans for some cause unknown did not compete often in the great games of Greece.

17. στεφανωσάμενος.] Cf. Ol. VII. 81.

18. τ'.] This couples Ἰσθμοῖ to ἐκ Πυθῶνος, δὶς applying to each, cf. Ol. III. 8, VII. 82.

19. The Nymphs are said to have produced the hot springs of Himera for Hêrakles at Athêne's request. The bird of Asklêpios very likely symbolised the healing virtue of these springs.

βαστάζεις.] 'Thou dost exalt the Nymphs' hot springs, dwelling hard by no alien fields.' Ergoteles may have found Krêtans settled at Himera. For βαστ. cf. χρὴ κωμάζοντα χαρίτεσσι βαστάσαι, Isth. III. 8.

OLYMPIA XIII.

ON THE VICTORIES OF XENOPHON OF KORINTH IN THE SHORT FOOT-RACE AND THE QUINQUERTIUM.

INTRODUCTION.

THE two victories specially commemorated in this difficult ode were gained B.C. 464. Considering that Xenophon had just won two Olympian victories—a very distinguished success—very little is said about him; so that I think the ode was composed for a public commemoration by the Oligaethidae of all their victories on the occasion of this crowning triumph (see *v.* 49). It is generally supposed to have been sung on the victor's public entrance into Korinth on his return from Olympia. Xenophon's family, the Oligaethidae, were oligarchs, and contributed members to the Korinthian γερουσία. From *vv.* 9, 10 it has been inferred that the commonalty had been making some unsuccessful attempts to overthrow the oligarchical constitution. The rhythm is Lydian and Aeolian.

ANALYSIS.

vv.

1—5. While praising the victor's family, thrice victorious at Olympia, the poet will recognise the merits of the men of Korinthos,

6—10. Where the Hôrae, Good-government, Justice and Peace, dwell and keep down popular discontent.

11, 12. The poet's noble theme shall be boldly and honestly treated.

13—23. Praise of the Korinthians for athletic prowess, inventive faculty, musical taste and warlike spirit.

24—29. Prayer to Zeus to preserve the people and to receive graciously Xenophon's Kômos.
29—34. Enumeration of his victories—
35—40. Of his father's victories—
40—46. Of his relatives' victories.
47, 48. Moderation is best in everything.
49—62. Praise of the ancestral heroes of Korinth, Sisyphos, Mêdea, Glaukos.
63—92. Myth of Bellerophon.
93—95. The poet checks his mythical digression with a metaphor from javelin throwing.
96—113. Enumeration of victories of the Oligaethidae introduced by a reference to *vv.* 40—46. [The previous mention of Pythian victories, *v.* 43, is here forgotten, and they are mentioned *v.* 106.]
114, 115. Prayer to Zeus that the success of the family may continue and that they may be respected and prosperous.

There seems to be a striving after obscurity in this ode, *vv.* 18—22 containing three questions which are almost riddles. This peculiarity may be due to Pindar's deliberately accommodating himself to Korinthian taste.

Στρ. α'.

Τρισολυμπιονίκαν
ἐπαινέων οἶκον ἅμερον ἀστοῖς,
ξένοισι θὲ θεράποντα, γνώσομαι

1. The epithet is justified by Xenophon's two victories, *vv.* 29, 30, and the single success of his father, Thessalos, *vv.* 35, 36. It is used in extension of the predicate, cf. Ol. VII. 15.

2. ἀστοῖς.] The word seems here to mean the commonalty as distinguished from the aristocratic families.

3. γνώσομαι.] 'I shall recognize Korinth the prosperous, portal of Poteidan of the Isthmos, as glorious in her youth.' The article introduces a constant epithet of Korinth (cf. Thuk. I. 13), which city, says the poet, will henceforth be rather associated in his mind with the epithet ἀγλαόκουρον. The future tense perhaps led to the causative interpretation of the Schol. εἰς ἀνάμνησιν ἀνάξω, cf. Ol. VI. 89. Don. renders 'I will make known, I will celebrate.' For the respective positions of γνώσομαι and ἀγλαόκουρον, cf. Ol. VII. 15. The first element of the compound has its special bearing shown by νικαφόρον ἀγλαΐαν, *v.* 14. As this is the only passage of Pindar where

τὰν ὀλβίαν Κόρινθον, Ἰσθμίου
πρόθυρον Ποτειδᾶνος, ἀγλαόκουρον. 5
ἐν τᾷ γὰρ Εὐνομία ναίει, κασιγνήτα τε, βάθρον πολίων, ἀσφαλὴς
Δίκα καὶ ὁμότροπος Εἰράνα, ταμίαι ἀνδράσι πλούτου, 10
χρύσεαι παῖδες εὐβούλου Θέμιτος·

MSS. give Ποτειδᾶν, as do a majority of the best here, we must conclude that the Poet purposely gave the Korinthian form of the name. See Essay on Dialect.

6. ἀσφαλής.] Most editors read ἀσφαλὲς with comma after instead of before. I follow MSS.; as βάθρον needs no epithet and ὁμότροπος seems to refer to an expressed attribute of Δίκα. Note that only Justice and Peace are the *foundation* of cities, Good-government being raised on these. There is a similar separation of Εὐνομία from the other two sisters in the interesting fragment (Frag. Adesp. 140, Bergk), Κλωθὼ Λάχεσίς τ' εὐώλενοι | κοῦραι νυκτός, | εὔχομένων ἐπακούσατ', οὐράνιαι χθόνιαί τε δαίμονες· | ὦ παν δείμαντοι, πέμπετ' ἄμμιν | ῥοδόκολπον Εὐνομίαν λιπαροθρόνους τ' ἀδελφάς, Δίκαν | καὶ στεφανηφόρον Εἰράναν. | πόλιν τε τάνδε βαρυφρόνων λελάθοιτε συντυχιᾶν. There ῥοδόκολπον is an epithet of Spring, cf. Isth. III. 36. I think that this is part of a hymn on the occasion of the resettlement of a colony under the auspices of Delphi. Hence the *two* Fates, cf. Paus. x. 24. From *v.* 17 we gather that these three 'dispensers of wealth to men, golden daughters of well-counselling Themis' are the Ὧραι of Hêsiod, *Theog.* 901 sqq. Δεύτερον ἠγάγετο λιπαρὴν Θέμιν, ἣ τέκεν Ὥρας | Εὐνομίην τε Δίκην τε καὶ Εἰρήνην τεθαλυῖαν, | αἵτ' ἔργ' ὡρεύουσι καταθνητοῖσι βροτοῖσι. The seasons, goddesses of the orderly divisions of the year, are naturally daughters of the goddess of universal order and right, who again is the mother of the personifications of the three kinds of moral and social order. These then got the name Ὧραι as being children of the mother of the Ὧραι. The attempted derivation of Ὧραι from ὠρ-ενειν (ὥρα) shows that the poet was puzzled at the not very obvious connection between the moral and physical ideas thus confused in the later mythology. Ὥρα is connected with our 'year,' ὥρα with our 'ware' 'ward.' Note that ταμίαι is from ταμία not ταμίας. The diphthong -αι is elided in scansion, or the ι is slurred, or there is an unusual aphaeresis or synezesis. The only certain instance cited of elision of the nom. plur. diphthong is Hom. *Il.* XI. 272, ὀξεῖ' ὀδύναι, while the instances of slurred vowels are usually either after a long syllable or before a naturally short syllable; but cf. Ol. XI. [X.] 70. The newer MSS. scanned the last syllable of ταμίαι and altered the corresponding lines throughout the ode accordingly. Hermann follows them with two or three modifications of his own (*Opusc.* vol. VIII. p. 122—124).

7. ὁμότροπος.] 'Of like character' to Δίκα, i.e. equally averse from violence and contention and equally safe and trustworthy.

Ἀντ. α'.

ἐθέλοντι δ' ἀλεξεῖν
10 Ὕβριν, Κόρου ματέρα θρασύμυθον.
ἔχω καλά τε φράσαι, τόλμα τέ μοι
εὐθεῖα γλῶσσαν ὀρνύει λέγειν. 15
ἄμαχον δὲ κρύψαι τὸ συγγενὲς ἦθος.
ὕμμιν δέ, παῖδες Ἀλάτα, πολλὰ μὲν νικαφόρον ἀγ-
λαΐαν ὥπασαν

10. Cf. the oracle of Bakis, Herod. VIII. 77, δῖα Δίκη σβέσσει κρατερὸν Κόρον, Ὕβριος υἱόν. There is some MS. support for the Aldine reading θρασύθυμον: but the text helps the transition from political to poetical moderation. This Κόρος is that of Ol. II. 95, Nem. X. 20, the disgust others feel, there unjustly at success, here more justly at arrogance; while elsewhere it is surfeit or satiety felt by the successful or prosperous, which is the parent of Ὕβρις, Theognis 153, τίκτει τοι κόρος ὕβριν, ὅταν κακῷ ὄλβος ἕπηται | ἀνθρώπῳ, καὶ ὅτῳ μὴ νόος ἄστιος ᾖ, cf. Solon Frag. 8.

11. Cf. Ol. IX. 80—82.

12. εὐθεῖα.] The Scholl. Vett. are divided as to whether this is fem. sing. or neut. plur. acc. The position of the first τε seems conclusive in favour of the latter, so that καλὰ φράσαι be balanced by εὐθεῖα λέγειν. For the form εὐθεῖα, cf. οὖρον εὐκλεῖα, Nem. VI. 30, πνοιᾶς, Ol. III. 31. The iota is probably a clerical method based on false analogy of representing the pronouncing of ϝ as a vowel, cf. Epic θείειν, πλείειν, Curt. §§ 506, 507. Render 'I have a noble theme to rehearse and boldness prompts my tongue to give it straightforward utterance.' The epithet εὐθεῖα applied to τόλμα is otiose unless it be taken to mean 'just,' 'honest' in any sense of the terms *except* 'straightforward,' a resort quite unsupported by Pindaric usage, in which the physical meaning of εὐθὺς seems never to be lost sight of. Moreover simply to speak of glorious deeds scarcely needed justice and boldness, but to make the greater part of an ode a straightforward enumeration of great achievements was obviously a bold undertaking both on the score of the skill required and the risk of Κόρος involved. The next verse is a plea in justification of running this risk.

13. κρύψαι.] For inf. cf. Ol. VII. 25. Dissen takes τὸ σύγγενες ἦθος to refer to Pindar who delights in difficulties. There may be a side glance in this direction, but I take the direct bearing to be on what follows, the δὲ of *v.* 14 introducing the particular instance of the general principle.

14. ὕμμιν.] *Dat. commodi* whether or no it be remote object of ὥπασαν. I take it with both clauses, and make ἀρεταῖς the indirect object of ὥπασαν rather than a *dat. modi* with ὑπερελθόντων.

παῖδες Ἀλάτα.] The Dorians of Korinth or the Korinthians generally are loosely called sons of the Hêrakleid founder or hero king Alêtes. But this designation makes it probable that the Oligaethidae considered themselves of Hêrakleid extraction.

15 ἄκραις ἀρεταῖς ὑπερελθόντων ἱεροῖς ἐν ἀέθλοις, 20
πολλὰ δ' ἐν καρδίαις ἀνδρῶν ἔβαλον

Ἐπ. α'.

Ὦραι πολυάνθεμοι ἀρχαῖα σοφίσμαθ'. ἅπαν δ' εὑ-
ρόντος ἔργον.
ταὶ Διωνύσου πόθεν ἐξέφανεν 25

15. ὑπερελθόντων.] It is better to take this genitive as governed by ἀρεταῖς than as absolute. Either the last element of the compound νικαφόρον is quiescent or it means 'brought by victory' instead of the usual 'bringing, winning victory,' cf. Isth. I. 22, στεφάνων νικαφόρων. Render 'offered festivity of victory to your achievements as first prizemen when ye have surpassed in sacred games.' Dissen makes ὑπερελθόντων depend on ἀγλαΐαν 'of such as have surpassed.'

16. ἀνδρῶν.] Still the Korinthians, but only the fullgrown men, to whom inventive success is confined, while youths and boys can win prizes in games.

17. ἀρχαῖα.] Equivalent to an adverbial phrase with ἔβαλον. The idiom is common enough when the adjective agrees with the subject (Madv. § 86 *a*, Rem.), and for an exact parallel cf. Soph. *Oed. Kol.* 441, ἤλαυνέ μ' ἐκ γῆς χρόνιον, Ol. XIV. 11.

ἅπαν.] 'To an (original) inventor is due every result (of his discovery).' i.e. in any craft an original discoverer or inventor should have the credit of subsequent improvements on his discovery.

18, 19. 'Whence appeared the Graces of Dionysos in connection with the bull-driving dithyramb?' The answer to this question is Arion of Mêthymna, who according to Hêrodotos, I. 23, was said by the Korinthians to have first composed and given its name to the Dithyramb at Korinth. Two Scholl. Vett. on this passage of Pindar tell us that Arion first instituted the κύκλιος χορὸς and arranged it. This statement probably means that he introduced regular choral singing in addition to the chant which accompanied the dance in ring round the altar of Dionysos, and which judging from the Fragment of Archilochos (77 [38], 'Ὡς Διωνύσοι' ἄνακτος καλὸν ἐξάρξαι μέλος | οἶδα διθύραμβον, οἴνῳ συγκεραυνωθεὶς φρένας,) was probably trochaic tetrameter, cf. Arist. *Poet.* I. iv. A Schol. Vett. tells us that Pindar ascribes the first invention of the Dithyramb to Naxos in his Hyporchêmata, to Thebes in his first Dithyramb and to Korinth here. Now this statement as regards this passage is not strictly accurate, so that there is room for suspecting that Pindar did not contradict himself. He may have regarded the invention of the orchestric dithyramb or cyclic dance as due to Naxos, the old poetic dithyramb to Thebes and the Doric dithyramb in the later limited sense to Arion. The poetic dithyramb in the old comprehensive sense is the vocal performance including the utterances of the satyric chorus and the germ of the Doric dithyramb too. Combining these statements with that of Suidas that Arion was τραγικοῦ τρόπου εὑρετὴς 'inventor of *a* tragic (Satyric?) style' and with that of Aristotle, *Problem.* XIX. 15, δι' ὅτι οἱ διθύραμβοι, ἐπειδὴ μιμητικοὶ ἐγέ-

σὺν βοηλάτᾳ Χάριτες Διθυράμβῳ;

νοντο, οὐκ ἔτι ἔχουσιν ἀντιστρόφους, πρότερον δ' εἶχον, we may infer that Arion separated the less solemn performances of the Satyric chorus with flute accompaniment from the Dithyramb, which received at his hands the accompaniment of the Doric cithern and became a recital of some tragic episode, dispensing with division into strophe and antistrophe. I suspect some reaction against the recitative character of the Doric dithyramb is alluded to in Pindar, Frag. 54 A, [47], πρὶν μὲν εἶρπε σχοινοτένειά τ' ἀοιδὰ διθυράμβων | καὶ τὸ σὰν κλιβδαλον ἀνθρώποισιν ἀπὸ στομάτων. By πρὶν the period before Lasos of Hermionê is probably meant. I give this long note and the next because Don. and K. O. Müller seem not to have made enough of the literary importance of this passage and the Scholia thereon. The suggestion which I now venture to make, that tragedy borrowed its form from the Satyric chorus, its matter from the Doric dithyramb, will perhaps clear up some of the perplexities which hamper the question of the origin of the drama.

19. βοηλάτᾳ.] Don. suggests that this epithet refers to the symbolical identification of Dionysos with the bull. He is supported by the Elean hymn given by Plutarch, *Qu. Gr.* 36, ἐλθεῖν ἥρω Διόνυσε, | ἅλιον ἐς ναὸν ἁγνὸν | σὺν χαρίτεσσιν ἐς ναὸν | τῷ βοέῳ ποδὶ θύων. | Ἄξιε ταῦρε Ἄξιε ταῦρε. Cookesley rightly points out that φάνηθι ταῦρος, Eur. *Bacch.* 1017 (P.) (cf. 920, 1159) taken with the context refers generally to Dionysos' power of self-transformation, but the other two passages show that in the play Dionysos did put on a taurine semblance. Plutarch asks with respect to the hymn, πότερον ὅτι καὶ βουγενῆ προσαγορεύουσιν καὶ ταῦρον ἔνιοι τὸν θεόν; this general statement suggests that he did not interpret this passage of Pindar in this way, else he would probably have quoted it. I prefer the explanation of the Schol. Vet. referring it to the prize for the dithyramb being a bull, which is supported by Simonides, Frag. 145 [202], ἐξ ἐπὶ πεντήκοντα, Σιμωνίδη, ἤραο ταύρους | καὶ τρίποδας, πρὶν τόνδ' ἀνθέμεναι πίνακα· | σοσσάκι δ' ἱμερόεντα διδαξάμενος χορὸν ἀνδρῶν | εὐδόξου Νίκας ἀγλαὸν ἅρμ' ἐπέβης. This clearly refers to dithyrambs, as is shown by Frags. 147 [203], 148 [205]. I think it is very probable that by the epithet the poet implies that the prize of a bull was first given for the Arionic dithyramb. This supposition hangs very well with that of his having separated the specific dithyramb (παλαία τραγῳδία of the Orchomenian Inscrr.) from the lighter satyric dances and songs. That a more valuable prize should be instituted when tyrants such as Periander and Kleisthenes patronised the Dionysiac worship is *a priori* probable. The γρῖφος of Simonides, Frag. 172 [230], from Athênaeos x. p. 456 c, seems to refer to Arion and therefore the word βουφόνον supports my view. The riddle is as follows:

Μιξονόμου τε πατὴρ ἐρίφου καὶ σχέτλιος ἰχθὺς
πλησίον ἠρείσαντο καρήατα· παῖδα δὲ νυκτὸς
δεξάμενοι βλεφάροισι, Διωνύσοιο ἄνακτος
βουφόνον οὐκ ἐθέλουσι τιθηνεῖσθαι θεράποντα.

Athênaeos gives two explanations: one that a work of art representating a τράγος and δελφὶς is meant while Διων. βου. θερ. is the dithyramb. I think that there is a play on νομὸς and νόμος in Μιξονόμου and that the τράγος is a Satyr

20 τίς γὰρ ἱππείοις ἐν ἔντεσσιν μέτρα,
ἢ θεῶν ναοῖσιν οἰωνῶν βασιλέα δίδυμον

asleep on a Dolphin, either representing Arion or suggested by the well-known legend.

Χάριτες.] For these attendants of Dionysos see the Elean hymn quoted above, Simonides, Frag. 148 [205] 10; while for the meaning 'songs' cf. Isth. III. 8, χρὴ δὲ κωμάζοντ' ἀγαναῖς χαρίτεσσιν βαστάσαι. The poet probably had in mind both meanings.

20. τίς γάρ.] As in the formula τί γάρ;—the particle assumes that the expected answer is given to the preceding question and claims it still more confidently for the next. 'Aye and who invented artificial paces in horse riding and driving, or on gods' temples placed the twin eagles? Korinth. And therein flourishes sweetly-breathing Song, and therein Ares with her young warriors' deadly spears. Supreme wide-ruling (Zeus) of Olympia become unenvious for all time of my verses, Father Zeus, and while ruling this people with unharmful sway, keep steady the favouring gale of Xenophon's destiny, and accept at his hands the customary festive-celebration of his crowns.'

μέτρα.] Böckh explains '*justus modulus, rectaque dimensio fraenorum ac commoda ratio.*' Don. after Heyne renders 'who added to the harness of horses the means of guiding them?'; citing Aesch. *Choeph.* 796, where however μέτρον seems to mean 'limit,' and Pind. Frag. 84 [74], Ἀκτὶς Ἀελίου.... πολύσκοπ' ἐμαῖς θέαις μέτρ' ὀμμάτων, Böckh's correction of ἐμῆς θεῶ μ' ἄτερ ὀμμάτων. The suggestion is therefore really unsupported. Moreover it makes the prep. ἐν needless. I hold that μέτρα means the results of the bridle, 'measures,' 'artificial paces,' thus coming near to the prosody meanings, as Böckh's explanation, though less forced than Heyne's, is tame and at variance with the subsequent account of the revelation of the bridle to Bellerophon. According to the Schol. Vet. Didymos referred the line to the invention of the potter's wheel by Hyperbios of Korinth, which led to the invention of measures of capacity by Pheidon. But according to one account the ἔντεα are 'wheels,' according to another 'measures,' τὰ Φειδώνεια ἀγγεῖα, ἱππείοις standing for Ἀργείοις. More absurd attempts to force an author's language into conformity with other traditions relating to his theme will not easily be found.

21. The ἀκρωτήριον or ornament on the top angle of the pediment was often an eagle and hence was called ἀετός, cf. Arist. *Av.* 1110, τὰς γὰρ ὑμῶν οἰκίας ἐρέψομεν πρὸς ἀετόν, Paus. III. 17, ἡ δὲ πρὸς δυσμὰς ἔχει τῶν στοῶν ἀετούς τε δύο τοὺς ὄρνιθας καὶ ἴσας ἐπ' αὐτοῖς Νίκας. Pliny, *N. H.* XXXV. 43, speaking of the inventions of Dibutades of Sikyon at Korinth, says *Hinc et fastigia templorum orta.* Mr Simcox, on Tac. *Hist.* III. 71, confuses the *sustinentes fastigium aquilae* with the ἀετοί, *fastigia.* It is probable that the pediment from being finished off with an ἀετὸς got called ἀέτωμα and that the latter word was rendered *aquila* by Latin architects. From the passage of Pliny above mentioned, I infer that Pindar speaks of the ἀκρωτήριον as representing the ornamentation of the entablature generally, which ornamentation was originally clay-work. Fergusson's opinion is that the employment of sculpture was the essential feature of the Doric style of architecture.

ἐπέθηκ'; ἐν δὲ Μοῖσ' ἁδύπνοος, 30
ἐν δ' Ἄρης ἀνθεῖ νέων οὐλίαις αἰχμαῖσιν ἀνδρῶν.

Στρ. β'.

ὕπατ' εὐρυανάσσων
25 Ὀλυμπίας, ἀφθόνητος ἔπεσσιν 35
γένοιο χρόνον ἅπαντα, Ζεῦ πάτερ,
καὶ τόνδε λαὸν ἀβλαβῆ νέμων
Ξενοφῶντος εὔθυνε δαίμονος οὖρον·
δέξαι δέ οἱ στεφάνων ἐγκώμιον τεθμόν, τὸν ἄγει πεδίων
ἐκ Πίσας, 40
30 πενταέθλῳ ἅμα σταδίου νικῶν δρόμον· ἀντεβόλησεν
τῶν ἀνὴρ θνατὸς οὔπω τις πρότερον.

Ἀντ. β'.

δύο δ' αὐτὸν ἔρεψαν
πλόκοι σελίνων ἐν Ἰσθμιάδεσσιν 45

22. ἐπέθηκε.] I take this verb to be used with *zeugma*.

Μοῖσ'.] This refers to the poetic and musical taste displayed at Korinth in Pindar's day, not as Dissen thinks to Eumêlos, Aeson and Korinthian poets of all ages; since that topic has already been dismissed *vv.* 18, 19 with the allusion to Korinth's most renowned poet. The suppression of the object to ἐν is noteworthy.

24. εὐρύ.] A Scholiast, observing the impropriety of applying 'widely' to 'ruling over' a limited district renders this word μεγάλως κραταιῶς. However the true government of Ὀλυμπίας is ὕπατε Ὀ. Ζεῦ πάτερ, cf. Aesch. *Ag.* 492 (P.), ὕπατός τε χώρας Ζεύς.

26. γένοιο.] Cf. Pyth. II. 72, note.

27. ἀβλαβῆ.] Extension of the predicative participle νέμων.

28. For metaphor cf. Aesch. *Pers.* 603, ὅταν δ' ὁ δαίμων εὐροῇ, πεποιθέναι | τὸν αὐτὸν ἀεὶ δαίμον' οὐριεῖν τύχης. *Septem c. Theb.* 702, δαίμων...ἴσως ἂν ἔλθοι θελεμωτέρῳ πνεύματι, Ol. VII. 95. Render ἐγκώμιον τεθμὸν as if τέθμιον κῶμον, cf. Ol. VII. 88.

29. οἱ.] Cf. Pyth. IV. 23.

30. πενταέθλῳ.] Simonides enumerates the games of the quinquertium, most probably in their order, thus—Ἴσθμια, καὶ Πυθοῖ Διοφῶν ὁ Φίλωνος ἐνίκα | ἅλμα, ποδωκείην, δίσκον, ἄκοντα, πάλην.

ἀντεβόλησεν.] MSS. Rec. read οὐκ ἀντ. The phrase is modest, suggesting 'luck' rather than 'merit.' Cf. Frag. 14. [16.] ἐν ἔργμασι δὲ νικᾷ τύχα, | οὐ σθένος. It is not certain whether Xenophon was the first to win two prizes at once at Olympia or to win these particular prizes; but the latter is most likely.

33. σελίνων.] According to Schol. Rec. wreaths of dried parsley were given in addition to wreaths of pine leaves at the Isthmian games. Wreaths of green parsley were given at the Nemean games. These two festivals were originally *epita-*

φανέντα· Νέμεά τ' οὐκ ἀντιξοεῖ·
35 πατρὸς δὲ Θεσσαλοῖ' ἐπ' Ἀλφεοῦ
ῥεέθροισιν αἴγλα ποδῶν ἀνάκειται,
Πυθοῖ τ' ἔχει σταδίου τιμὰν διαύλου τ' ἀελίῳ ἀμφ' ἐνί,
μηνός τέ οἱ 50
τωὐτοῦ κρανααῖς ἐν Ἀθάναισι τρία ἔργα ποδαρκὴς
ἁμέρα θῆκε κάλλιστ' ἀμφὶ κόμαις, 55
Ἐπ. β'.
40 Ἑλλώτια δ' ἑπτάκις· ἐν δ' ἀμφιάλοισι Ποτειδᾶνος
τεθμοῖσιν

phii, on which account parsley, a plant sacred to the gods of the underworld, was used. Sisyphos is said, Frag. 2. [1.], to have founded the Isthmian games ἀποφθιμένῳ Μελικέρτᾳ.

34. ἀντιξοεῖ.] Apparently a vb. of Pindar's coinage from ἀντίξοος which I take to mean literally 'scraping against,' i.e. rubbing or planing the wrong way so as to roughen instead of smoothing. Render 'and Nemea showeth no unkindly mood.' Probably Nemea is here the tutelary nymph. The form Νέμεᾰ is Aeolic, cf. Κύκνειᾰ, Ol. XI. [X.] 15, πάτριᾰ (?), Ol. VI. 62.

36. αἴγλα.] 'Is glory from his feet treasured up.' For αἴγλα, cf. Pyth. III. 73, VIII. 96; and for the phrase, cf. τιμὰ ποδῶν, Ol. XII. 15. For ἀνάκειται, cf. Isth. IV. [V.] 17, τὶν δ' ἐν Ἰσθμῷ διπλόα θάλλοισ' ἀρετά, | ...κεῖται, Ol. X. 8, Pyth. VI. 6—9.

37. The *stadium* race was 202¼ yards and the δίαυλος δρόμος was double that, round the καμπτὴρ and back to the starting-place. The δολιχοδρομία is variously stated as either six or twenty-four times the length of the *stadium*.

ἀμφ'.] Cf. Suidas, ἀμφὶ ἔτει· ἐν αὐτῷ τῷ ἔτει.

μηνὸς τωὐτοῦ.] The month Munychion when the Pythian games were held and at Athens the Delphinian, Munychian and Diâsian games.

38. τρία.] According to the Schol. Vet. he won in the δίαυλος, ὁπλιτικὸς and στάδιος δρόμοι.

ἔργα.] Cf. Ol. VII. 14 note. If the crowns were such as those described Nem. VII. 78, 79, of gold ivory and coral, they might well be called ἔργα.

ποδαρκὴς ἀμέρα.] 'A day of foot-racing.' Cf. Pyth. V. 31, ποδαρκέων δρόμων τέμενος.

Ἑλλώτια.] i.e. ἔργα. With this clause the last clause from ἔργα should be mentally repeated. Athênê Hellôtia or Hellôtis was probably a moon-goddess connected with the old elemental worship whence came the title Σέλλοι, Ἑλλήν, προσέληνοι. She was worshipped at Korinth, and at the end of her festival, in which Athênaeos tells us there was a huge wreath of myrtle carried in procession, there was a λαμπαδοδρομία.

40. ἐν δ'.] 'And in respect of Poteidan's ordinances (held) between two seas—' i.e. the Isthmian games—'will more lasting lays attend Terpsias and Eritimos as well as his (Thessalos') father Ptoeodôros.' I am inclined to take μακρότεραι as extending the predicate, in fact adverbially, mean-

Πτοιοδώρῳ σὺν πατρὶ μακρότεραι
Τερψίᾳ θ' ἔψοντ' Ἐριτίμῳ τ' ἀοιδαί. 60
ὅσσα τ' ἐν Δελφοῖσιν ἀριστεύσατε,
ἠδὲ χόρτοις ἐν λέοντος, δηρίομαι πολέσιν
45 περὶ πλήθει καλῶν. ὡς μὰν σαφὲς
οὐκ ἂν εἰδείην λέγειν ποντιᾶν ψάφων ἀριθμόν. 65

Στρ. γ'.

ἕπεται δ' ἐν ἑκάστῳ
μέτρον· νοῆσαι δὲ καιρὸς ἄριστος.
ἐγὼ δὲ ἴδιος ἐν κοινῷ σταλεὶς
50 μήτίν τε γαρύων παλαιγόνων 70
πόλεμόν τ' ἐν ἡρωΐαις ἀρεταῖσιν
οὐ ψεύσομ' ἀμφὶ Κορίνθῳ, Σίσυφον μὲν πυκνότατον
παλάμαις ὡς θεόν,
καὶ τὰν πατρὸς ἀντία Μήδειαν θεμέναν γάμον αὐτᾷ, 75

ing further in time than the prizes and material records of the last sentence. Cf. Pyth. VI. 7—14. It is however generally taken to mean 'longer lays,' i.e. recounting a longer list of victories. The citations by which Dissen supports this rendering, viz. Pyth. VIII. 30, IX. 77, Nem. IV. 33, Schneidewin, Pyth. IV. 247, Nem. X. 45, Isthm. V. 56, prove to demonstration that Pindar felt that, however voluminous the theme, the song must never be long. I am strongly tempted, as were Mommsen, Böckh, and Hartung who yielded, to make Ptoeodôros father to Terpsias and Eritimos; but the Scholl. agree that Terpsias was brother to Ptoeodôros, Eritimos being Terpsias' son or grandson. MSS. read *τέρψιες θ'...ἐρίτιμοι*, an ingenious corruption. Böckh and Dissen read *ἔσποντ'*, taking *ἐν* = at.

45. *περί*.] Cf. Pyth. II. 59, *περὶ τιμᾷ*.

46. Cf. Ol. II. 98.

47. *ἕπεται*.] 'In every matter a mean is involved, and the right moment is the best object of knowledge.' The exact point of time at which the golden mean is reached is *καιρός*, which is therefore not quite synonymous with *μέτρον*. For *νοῆσαι* cf. Ol. VII. 26. Böckh explains '*aptus et conveniens certus unicuique rei modus est*.' Cf. Hor. *Est modus in rebus*.

49. 'But I having in my private capacity embarked on a voyage of public interest and by making mention of the craft and warrior-worth of her men of yore shall in respect of heroic excellences say truly of Korinth that, &c.' For *ἐν ἀρεταῖς*, cf. Ol. VI. 7, Nem. III. 32. I incline to think that *v.* 49 means 'engaged to sing nominally on behalf of an individual victor, really on behalf of his family.'

52. *παλάμαις*.] For dat. of manner, cf. Ol. I. 112. *Σί-συφ-ο-ς* is connected with *σοφὸς* and *sap-iens*.

53. *Μήδειαν*.] Note the order. Such an insertion of the proper

ναὶ σώτειραν Ἀργοῖ καὶ προπόλοις.

Ἀντ. γ'.

55 *τὰ δὲ καί ποτ' ἐν ἀλκᾷ*
πρὸ Δαρδάνου τειχέων ἐδόκησαν
ἐπ' ἀμφότερα μαχᾶν τέμνειν τέλος, 80
τοὶ μὲν γένει φίλῳ σὺν Ἀτρέος
Ἑλέναν κομίζοντες, οἱ δ' ἀπὸ πάμπαν
60 *εἴργοντες· ἐκ Λυκίας δὲ Γλαῦκον ἐλθόντα τρόμεον Δα-*
ναοί. τοῖσι μὲν 85
ἐξεύχετ' ἐν ἄστεϊ Πειράνας σφετέρου πατρὸς ἀρχὰν
καὶ βαθὺν κλᾶρον ἔμμεν καὶ μέγαρον·

Ἐπ. γ'.

ὃς τᾶς ὀφιώδεος υἱόν ποτε Γοργόνος ἢ πόλλ' ἀμφὶ
κρουνοῖς 90

name between the article and participle is not very rare. Not only did Mêdeia sojourn at Korinth but Aeêtes was said to have been K. of Korinth before he went to Kolchis. The Schol. cites Eumêlos for the legend. One of Mêdeia's sons was supposed to be Thessalos; so perhaps she was regarded as an ancestress of Xenophon's family, cf. *v.* 35.

θεμέναν.] The middle voice is of course appropriate to the independent action of Mêdeia. Higher powers are said *τιθέναι γάμον.*

55. *τὰ δὲ καί.*] Cf. Ol. IX. 95. 'And on the other hand too erst in respect of prowess before Dardanos' walls they gat credit for deciding the issue of fights in favour of either side.' I am doubtful whether *ἐν ἀλκᾷ* may not be adverbial, cf. Ol. II. 16, *ἐν δίκᾳ.* For the formula *τὰ δὲ καί,* cf. Ol. IX. 95.

56. *ἐδόκησαν.*] For the signification cf. Pyth. VI. 40. I cannot think that Don.'s 'they were thought,' 'they had the reputation,' conveys the proper force of the Aorist.

57. Cf. Eurip. *Herakl.*, 755, *μέλλω τᾶς πατριωτίδος γᾶς, | μέλλω περὶ τῶν δόμων | ...κίνδυνον πολιῷ τεμεῖν σιδάρῳ,* Hor. *Epp.* I. XVI. 42, *Quo multae magnaeque secantur judice lites,* id. *Sat.* I. X. 15.

58. *φίλῳ.*] Agamemnon himself commanded the Korinthian contingent, cf. Hom. *Il.* II. 569—577.

59. *κομίζοντες.*] Cf. Pyth. I. 52.

60. *ἀπὸ-εἴργοντες.*] Note that this is an ordinary present and gets its object from *τοὶ μέν.*

61. The allusion has been held to be to Glaukos' speech, Hom. *Il.* VI. 144 sqq., though, as Prof. Paley points out, there are discrepancies. The father of the Homeric Glaukos is Hippolochos son of Bellerophon while Pindar's Glaukos is Bellerophon's son.

62. *βαθύν.*] Either 'rich' cf. Pyth. II. 1 note, or for *βαθυλείμονα.*

μέγαρον.] Strabo, VIII. 6, mentions extensive ruins of the Sisypheion built of white stone.

63. *κρουνοῖς.*] i.e. Of Peirêne.

Πάγασον ζεῖξαι ποθέων ἔπαθεν,
πρίν γέ οἱ χρυσάμπυκα κούρα χαλινὸν
Παλλὰς ἤνεγκ', ἐξ ὀνείρου δ' αὐτίκα
ἦν ὕπαρ, φώνασε δ'· Εὔδεις, Αἰολίδα βασιλεῦ;
ἄγε φίλτρον τόδ' ἵππειον δέκευ, 95
καὶ Δαμαίῳ νιν θύων ταῦρον ἀργᾶν πατρὶ δεῖξον.

Στρ. δ'.

κυάναιγις ἐν ὄρφνᾳ 100
κνώσσοντί οἱ παρθένος τόσα εἰπεῖν
ἔδοξεν· ἀνὰ δ' ἔπαλτ' ὀρθῷ ποδί.
παρκείμενον δὲ συλλαβὼν τέρας,
ἐπιχώριον μάντιν ἄσμενος εὗρεν,
δεῖξέν τε Κοιρανίδᾳ πᾶσαν τελευτὰν πράγματος, ὥς
τ' ἀνὰ βωμῷ θεᾶς 105
κοιτάξατο νύκτ' ἀπ' ἐκείνου χρήσιος, ὥς τέ οἱ αὐτὰ
Ζηνὸς ἐγχεικεραύνου παῖς ἔπορεν 110

Ἀντ. δ'.

δαμασίφρονα χρυσόν.
ἐνυπνίῳ δ' ᾇ τάχιστα πιθέσθαι
κελήσατό νιν, ὅταν δ' εὐρυσθενεῖ
καρταίποδ' ἀναρύῃ Γεαόχῳ,

66. Cf. κἄκρινα πρῶτος ἐξ ὀνειράτων ἃ χρὴ | ὕπαρ γενέσθαι, Aesch. *Prom. V.* 493 (P.).

69. Δαμαίῳ.] The myth and cult of Athêne Chalinitis, Pausan. II. 4, or Hippia, *v.* 82, seems to have flourished at Korinth side by side with the older Korinthian and Attic myths of Poseidon, the horse-tamer as well as the creator of horses. Poseidon may however have applied the use of the goad to horses.

πατρί.] Bellerophon, nominally son of Glaukos (the elder), was really son of Poseidon, cf. *Il.* VI. 191. Because black bulls are offered to Poseidon, *Od.* III. 6, the scholl. explain ἀργᾶντα 'conspicuous for size,' Gl. λιπαρόν, cf. βόες ἀργοί, *Il.* XXIII. 30; but red bulls are offered Pyth. IV. 205, which at once disposes of all objection to the simple meaning 'white.'

74. μάντιν.] Polyeidos father of Euchênor, *Il.* XIII. 663, son of Koeranos.

78. 'The golden spirit-tamer,' cf. *v.* 29; i.e. the bridle.

79. ᾇ.] So best MSS. for ὡς, cf. Ol. VI. 23.

81. καρταίποδ'.] The Schol. Vet. says this is Delphic for a bull. Was it Delphic influence which produced the Hesiodic descriptive names πέντοζος, φερέοικος, &c.?

ἀναρύῃ.] So best MSS. But some

θέμεν Ἱππίᾳ βωμὸν εὐθὺς Ἀθάνᾳ. 115
τελεῖ θεῶν δύναμις καὶ τὰν παρ' ὅρκον καὶ παρὰ ἐλπίδα
κούφαν κτίσιν.
ἤτοι καὶ ὁ καρτερὸς ὁρμαίνων ἕλε Βελλεροφόντας, 120
85 φάρμακον πραὺ τείνων ἀμφὶ γένυι,

Ἐπ. δ'.

ἵππον πτερόεντ'· ἀναβὰς δ' εὐθὺς ἐνόπλια χαλκωθεὶς
ἔπαιζεν.
σὺν δὲ κείνῳ καί ποτ' Ἀμαζονίδων
αἰθέρος ψυχρᾶς ἀπὸ κόλπων ἐρήμου 125
τοξόταν βάλλων γυναικεῖον στρατόν,
90 καὶ Χίμαιραν πῦρ πνέοισαν καὶ Σολύμους ἔπεφνεν.
διασωπάσομαί οἱ μόρον ἐγώ· 130

and the Schol. Vet. have *αὐερύῃ*, cf. *Il.* I. 459. Old lexicons give *ἀναρύειν· σφάζειν.*

83. 'Now the power of the Gods maketh that (achievement) which one would vow to be impossible and never expect to perform, an easy achievement.' The meaning of *τὰν* (Query should we substitute *τῶν*?) *παρ' ὅρκον* is shown by Archil. Frag. 74, [31], *χρημάτων ἄελπτων οὐδέν ἐστιν οὐδ' ἀπώμοτον, οὐ δὲ θαυμάσιον* where *ἄελπτον* refers to the future generally, *ἀπώμοτον* to the immediate future, *θαυμάσιον* to the present. Until we observe the greater comprehensiveness of *ἐλπὶς* there seems to be an anticlimax. Aeschylos several times uses *κτίζω* in a general sense; cf. Pyth. v. 83.

85. *φάρμακον.*] This carries on the idea of *φίλτρον*, *v.* 68.

86. *ἐνόπλια.*] 'He went through exercises in full armour.' Cookesley says 'He performed the Pyrrhic dance' after a Schol. But if so, we are bound to suppose he danced on Pêgasos' back, which would surely have astonished that steed.

88. *ψυχρᾶς.*] For gender cf. Ol. I. 6. The epithet applies to the cold of the Skythian mountains and steppes.

ἐρήμου.] Used as a substantive according to Mommsen. Hermann proposes *ἐρήμων.* Mr Paley suggests that *ἐρήμου* is the imperfect of *ἐρημόω.* To say however that Pindar would not use *ἐρήμου* as fem. is to generalise from one instance, Ol. I. 6, and I see no objection to the two epithets, *ἐρήμου* definitive and *ψυχρᾶς* descriptive, 'from the hollows of the cold waste of air.' For Pindar's use of two adjectives without a conjunction cf. Pyth. IX. 8. Gray's 'desert air' surely means the air of a desert place and does not illustrate this phrase. Cookesley cites *Romeo and Juliet*, Act II. Sc. 2, '*the bosom of the air.*'

90. *καὶ* X.] The rareness of the conjunctives *καί—καί*, which as Mommsen says couple opposites so as to make up one idea, prompts to render this first *καὶ* 'so' i.e. *καὶ βάλλων ἀπὸ κόλπων*, &c.

91. *διασωπάσομαι.*] Cf. *σεσωπαμένον*, Isthm. I. 63. So Apollôn. Rhod. I. 685, has *βώσεσθε* for *βιώσεσθε.* For Bellerophon's fate, cf. *Il.* VI. 201.

τὸν δ' ἐν Οὐλύμπῳ φάτναι Ζηνὸς ἀρχαῖαι δέκονται.

Στρ. ε'.

ἐμὲ δ' εὐθὺν ἀκόντων
ἱέντα ῥόμβον παρὰ σκοπὸν οὐ χρὴ
95 τὰ πολλὰ βέλεα καρτύνειν χεροῖν. 135
Μοίσαις γὰρ ἀγλαοθρόνοις ἑκὼν
Ὀλιγαιθίδαισίν τ' ἔβαν ἐπίκουρος.
Ἰσθμοῖ τά τ' ἐν Νεμέᾳ παύρῳ γ' ἔπει θήσω φανέρ'
ἀθρό', ἀλαθής τέ μοι 140
ἕξορκος ἐπέσσεται ἑξηκοντάκι δὴ ἀμφοτέρωθεν
100 ἀδύγλωσσος βοὰ κάρυκος ἐσλοῦ.

Ἀντ. ε'.

τὰ δ' Ὀλυμπίᾳ αὐτῶν
ἔοικεν ἤδη πάροιθε λελέχθαι· 145
τά τ' ἐσσόμενα τότ' ἂν φαίην σαφές·
νῦν δ' ἔλπομαι μέν, ἐν θεῷ γε μὰν

93. Cf. Ol. II. 89, Pyth. I. 44. 'But I casting my javelins straight with a whirl by the mark must not ply my many darts with might of my two hands.' This metaphor suggests that Xenophon had excelled in the javelin-hurling in the quinquertium. I have tried to show that as distance counted in the javelin-hurling the competitors must have had to hurl past, and no doubt within a certain distance of a mark. So here the poet does not say that he must not take bad shots, but that he must not hurl too often, i.e. he must not dilate upon the ancient glories of Korinth.

95. *καρτύνειν.*] Cf. Apollôn. Rhod. II. 332, *ἀλλ' εὖ καρτύναντες ἑαῖς ἐνὶ χερσὶν ἐρετμά.*

χεροῖν.] The dual seems to be emphatic and to support my view, as the *ἄκων* appears to have been thrown with one hand.

96. The praises of the Oligaethidae which had been broken off at *v.* 46 are now resumed.

98. '—as to their victories at Isthmos and at Nemea. In brief phrase will I publish them all together, and as a true sworn-witness there shall support me (heard) quite sixty times at both places the sweet-tongued voice of a worthy herald.'

θήσω.] Cf. Pyth. I. 40, Ol. VII. 6.

100. *ἀδύγλωσσος.*] The exceptional admission of a short quantity before *γλῶσσα* suggests that the form was originally *κλωκγα* probably *the sounder* connected with *κρώζω, crocio.*

102. i.e. *vv.* 1, 29—31, 35.

103. 'Of those to come when they come will I tell clearly; for now am I cherishing hopes, howbeit in God's hands is the issue; but if the family good hap keep on we will leave this (*τέλος*) to Zeus and Ares to work out.'

105 τέλος· εἰ δὲ δαίμων γενέθλιος ἔρποι,
Διὶ τοῦτ' Ἐνυαλίῳ τ' ἐκδώσομεν πράσσειν. τὰ δ' ὑπ'
ὀφρύϊ Παρνασίᾳ 150
ἐν Ἄργεϊ θ' ὅσσα καὶ ἐν Θήβαις· ὅσα τ' Ἀρκάσιν
[ἀνάσσων]
μαρτυρήσει Λυκαίου βωμὸς ἄναξ·

Ἐπ. ε'.

Πέλλανά τε καὶ Σικυὼν καὶ Μέγαρ', Αἰακιδᾶν τ' εὐ-
ερκὲς ἄλσος,
110 ἅ τ' Ἐλευσίς καὶ λιπαρὰ Μαραθών, 155
ταί θ' ὑπ' Αἴτνας ὑψιλόφου καλλίπλουτοι
πόλιες, ἅ τ' Εὔβοια. καὶ πᾶσαν κατὰ 160
Ἑλλάδ' εὑρήσεις ἐρευνῶν μάσσον' ἢ ὡς ἰδέμεν.
ἄνα, κούφοισιν ἐκνεῦσαι ποσίν·

105. For δαίμων cf. *v.* 28.

106. Ἐνυαλίῳ.] Cf. *v.* 23.

τὰ δ'.] This list contains no principal predicate. Perhaps we should have a comma after Εὔβοια, *v.* 112, and govern this τὰ and in fact the whole enumeration by εὑρήσεις, *v.* 114.

107. There is some uncertainty about this verse, and ἀνάσσων is clearly corrupt. We can best govern ὅσσα by μαρτυρήσονται βωμοί, understood from the next verse. For ἀνάσσων Hermann has proposed first Ἀρκὰς ἀνάσσων, then ὅσα δ' Ἀρκάσι μάσσω, Mommsen Ἀρκάσιν ἄσσον. I would read Ἀρκάσιν ἄεθλα. In old uncials εθ is very much nearer to σσ than it looks in print. The corruption is due probably to the neighbouring endings -νασίᾳ, ἄναξ, ἄλσος.

109. According to my canons as to καί-τε in Pindar we must have a comma after Μέγαρ', the three places mentioned first in the verse forming a class as having each Apolline games, in which Xenophon had doubtless been victor. In the next line Eleusis and Marathon naturally go closely together. Argos and Thebes are coupled Ol. IX. 68, Hêraklean myths connecting them.

The games at Argos were Hêraea, Hekatombaea, at Thebes Hêraklaea, Iolaia, at Pellêne Theoxenia, Hermaea, at Sikyon Pythia, at Megara Diokleia, Alkathoia, Pythia, Nemea, in Aegina Aeakia, at Eleusis Dêmêtria, Eleusinia, at Marathon Hêrakleia, at Syrakuse Isthmia, in Euboea, Geraestia, Amaryntbia.

113. μάσσον'.] 'Too many for eye to view.'

114, 115.] These two verses have caused much trouble. MSS. give ἀλλὰ κ. ἐ. π. Ζ. τέλει ἀ. διδούς. The text is Böckh's. According to Kayser and the Schol. Vet. the poet is to swim out of his ode. Generally, the Oligaethidae are to 'swim through life'. However, for the infinitive, cf. Pyth. I. 68. Authority is wanted for ἄνα the vocative of ἄναξ standing before

115 Ζεῦ τέλει', αἰδῶ δίδοι καὶ τύχαν τερπνῶν γλυκεῖαν.

and away from another vocative. Kayser takes ἄνα to be for ἀνάστηθι. I would suggest ἅμα κούφοισιν εἰσαιεὶ ποσίν, Ζεῦ τέλει', αἰδῶ, κ.τ.λ. αἰδῶ for αἰδοίαν χάριν. For ἅμα becoming ἀλλά, cf. Ol. I. 104, and if this word and τέλει' got altered a verb would inevitably be substituted for εἰσαιεί.

OLYMPIA XIV.

ON THE VICTORY OF ASOPIKOS OF ORCHOMENOS IN THE SHORT FOOT-RACE OF BOYS.

INTRODUCTION.

Asôpikos won, B.C. 476. This ode almost takes the form of a hymn to the Graces, and was sung by a chorus of boys, probably in their great temple on the banks of the Kêphisos and the Kôpaic lake. The rhythm is Lydian (*v.* 17) with Aeolian measures.

ANALYSIS.

vv.

1—11. Invocation of the Graces as Queens of Orchomenos, patronesses of the Minyae, dispensers of all blessings to men and gods.

12—15. Invocation of them severally by name.

15—18. The poet came to celebrate in Lydian measures an Olympian victory of Minyeia gained by Thalia's help.

18—22. Request that Echo will bear the news to Asôpikos' father Kleodâmos in Hades.

Στρ. α'.

Καφισίων ὑδάτων λαχοῖσαι, αἵτε ναίετε καλλίπωλον ἕδραν,

1. The lake Kôpais or Kêphissis, as well as the river Kêphisos is meant. For the gen. after ἕδραν cf. Ol. II. 9.

λαχοῖσαι.] Don. and Böckh read λαχοῖσαν, to avoid the parêchêsis. But it is probable that the diphthong sounded differently before a con-

ὦ λιπαρᾶς ἀοίδιμοι βασίλειαι
Χάριτες Ὀρχομενοῦ, παλαιγόνων Μινυᾶν ἐπίσκοποι, 5
κλῦτ', ἐπεὶ εὔχομαι· σὺν γὰρ ὔμμιν τά τε τερπνὰ καὶ
5 τὰ γλυκέα γίνεται πάντα βροτοῖς,
εἰ σοφός, εἰ καλός, εἴ τις ἀγλαὸς ἀνήρ. 10
οὐδὲ γὰρ θεοὶ σεμνᾶν Χαρίτων ἄτερ
κοιρανέοισιν χορούς οὔτε δαῖτας· ἀλλὰ πάντων ταμίαι
ἔργων ἐν οὐρανῷ, χρυσότοξον θέμεναι παρὰ 15
10 Πύθιον Ἀπόλλωνα θρόνους,
ἀέναον σέβοντι πατρὸς Ὀλυμπίοιο τιμάν.

Στρ. β'.

ὦ πότνι' Ἀγλαΐα φιλησίμολπέ τ' Εὐφροσύνα, θεῶν κρατίστου 20
παῖδες, ἐπακοοῖτε νῦν, Θαλία τε
ἐρασίμολπε, ἰδοῖσα τόνδε κῶμον ἐπ' εὐμενεῖ τύχᾳ
15 κοῦφα βιβῶντα· Λυδίῳ γὰρ Ἀσώπιχον ἐν τρόπῳ 25

sonant and a vowel. For the allotment of the world among the gods, cf. Ol. VII. 54 sqq.

2. λιπαρᾶς.] Cf. Pyth. II. 3.

3. Χάριτες.] These are the graces of Hêsiod, *Theog.* 905—911, 64—67, with whom are associated ἔρος and ἵμερος. The graces of Sparta were two, Klêta and Phaënna. These would seem to represent Aglaia whose name suggests that at first she was especially the bestower of victory, cf. *vv.* 7, 12, Ol. II. 50.

4. τε-καί.] For this strong form of conjunction cf. Ol. I. 79. It is often found when words which are almost synonymous, or at any rate the meanings whereof overlap, are joined. The repetition of the article increases and emphasises the comprehensiveness of the phrase.

6. σοφός.] 'Skilled in song.'

ἀγλαός.] 'Victorious (in games),' cf. Ol. XIII. 5, 14.

7. οὐδὲ γάρ.] 'Yea, not even.' MSS. give οὔτε. The text is Bergk's.

σεμνᾶν.] For the epithet cf. Eur. *Hel.* 1341, σεμναὶ χάριτες.

8. κοιρανέοισιν.] The MSS. reading κοιρανέοντι does not scan unless we elide ἐλθέ, though MSS. give it in full, before Ἀχοῖ which in Hes. *Scut. Herc.* had an initial digamma, cf. Ol. III. 1, sqq. note, ἠχή.

11. ἀέναον.] For the adverbial use, cf. Ol. XIII. 17.

13. ἐπακοοῖτε νῦν.] So Mommsen. MSS. give ἐπάκοοι νῦν. Don. and Böckh adopt Hermann's first correction ἐπάκοος γένευ; but the singular is very awkward. Bergk proposed ἐπακοοῖτέ νυν.

14. ἰδοῖσα.] Refers to Θαλία alone, or at least especially; because she is ἐρασίμολπε, a stronger term than φιλησίμολπε.

15. Λυδίῳ.] So MSS.; and though the ι is superfluous we need not alter; cf. Ol. II. 4, XIII. 91.

Ἀσώπιχον.] This is a diminutive from Ἀσωπός, most probably for Ἀσώπισκος.

ἐν τρόπῳ.] For ἐν introducing an

ἔν τε μελέταις ἀείδων ἔμολον,
οὕνεκ' Ὀλυμπιόνικος ἁ Μινύεια
σεῦ ἕκατι· μελανοτειχέα νῦν δόμον
Φερσεφόνας ἐλθέ, Ἀχοῖ, πατρὶ κλυτὰν φέροισ' ἀγγε-
λίαν, 30
20 Κλεόδαμον ὄφρ' ἰδοῖσ', υἱὸν εἴπῃς, ὅτι οἱ νέαν
κόλποις παρ' εὐδόξου Πίσας
ἐστεφάνωσε κυδίμων ἀέθλων πτεροῖσι χαίταν.

adverbial phrase of manner, cf. Ol. II. 16.

16. μελέταις.] I believe this word means 'training of the chorus' though it is generally taken to mean 'song,' 'strain.' Render 'chanting a carefully practised Ode in Lydian mode on Asôpikos.'

17. Μινύεια.] Most MSS. give the Aeolic form, but editors generally read Μιννεία. It is not easy to say who this tutelary deity of Orchomenos is likely to have been; but the name Tritogeneia in Minyan genealogy suggests Athêne. It may be only a personification of the territory of Orchomenos.

18. σεῦ ἕκατι.] This looks as if it referred especially to Thalia; whereas we might expect the victory to be attributed to Aglaia. But, though the special functions of the sisters may have been originally distinct, they were confused in Pindar's time, and the connection of victory with ἀγλαὸς is not invariable in Pindar, e.g. Ol. III. 6, ἀγλαόκωμον, and is peculiar to him. There was an initial digamma to ἕκατι akin to ἑκών, ἕκηλος and the Skt. √ *vāç* wish.

19. Ἀχοῖ.] The connection of Echo with the underworld is obvious, cf. Soph. *El.* 1066 (Jebb), and she is mythically connected with Orchomenos by her passion for Narkissos son of Kêphisos. For the sentiment cf. Ol. VIII. 81.

κλυτάν.] Here κλυτὸς may mean 'loud' as κλυτὰ μῆλα, *Od.* IX. 308. Dissen thinks this part of the ode, as being an indirect address to the dead, was sung louder than the rest.

20. υἱόν.] The subject of the dependant made the object of the principal clause, cf. Madv. § 191, Pyth. IX. 112.

22. ἐστεφάνωσε.] The active is justified by it being said to be in his father's honour that he crowned his locks; but though usually careful to use the middle voice to express reflexive action, Pindar does not do so invariably, cf. φέρε, Ol. IX. 98, στεφανωθείς, Ol. IV. 11, ἔπραξε, Pyth. II. 40.

PYTHIAN ODES.

PYTHIA I.

ON THE VICTORY OF HIERO, TYRANT OF SYRAKUSE, (PROCLAIMED AS OF AETNA), WITH THE FOUR-HORSE CHARIOT.

INTRODUCTION.

CHRONOLOGY.

	B.C.
PHALARIS tyrant of Agrigentum (*v.* 96). Kroesos last king of Lydia (*v.* 94)	570
Battle of Himera in which Gelo and his brother defeated the Carthaginians and their allies, according to Hêrodotos on the same day as the battle of Salamis (*v.* 76), though Diodôros says of Thermopylae	480
Battle of Plataea (*v.* 77). Great eruption of Aetna (*vv.* 21—29) began	479
Katana refounded by Hiero with a mixture of fresh colonists, including 5000 Peloponnesians (*v.* 62), and 5000 Syrakusans under the name *Aetna*	476
Hiero's naval victory off Cumae over Etruscans and, according to Pindar, Carthaginians (*v.* 72), whereby he broke the Etruscan power. Hiero's Pythian victory in the Chariot race when he was proclaimed an Aetnaean (*v.* 32) . .	474

The ode was sung at a banquet at Syrakuse (*v.* 38).
The rhythm is Dorian.

ANALYSIS.

vv.

1—12. The celebrated invocation of the cithern. [Under the recital of its power over violence, represented by the thunderbolt, Zeus' eagle and Ares, there doubtless lies an admonition to Hiero to be mild in his conduct, which is taken up (*v.* 94).]

12—14. The poet contrasts the detestation in which music is held by those whom Zeus hates.

15—20. He introduces Typhôs and Mount Aetna;

21—28. Describes an eruption: whence he

29—33. Passes easily to the city Aetna, its founder Hiero and his Pythian victory.

33—40. Good wishes for the new city.

41, 42. Gnômê attributing human excellence to the gods.

43—57. Praise of Hiero, who is compared to Philoktêtes.

58—60. The Muse is asked to celebrate the victory at the palace of Deinomenos, Hiero's son, king of Aetna.

61—66. For him Hiero established Aetna with Dorian institutions, the origin and early influence of which are indicated.

67—80. An invocation to Zeus Teleios introduces mention of Hiero's victories.

81—84. Deprecation of over-praise as likely to disgust the citizens.

85—98. Exhortation to honourable ambition in spite of envy, to justice, truth, liberality, gentleness.

99, 100. Gnômê on good fortune and fame, a combination of which is the highest blessing.

Στρ. α'.

Χρυσέα φόρμιγξ, Ἀπόλλωνος καὶ ἰοπλοκάμων

1. Χρυσέα.] Apollo's cithern is golden, Hes., *Scut. Herc.* 201, seven-stringed and played with a golden plectrum, Nem. v. 22, περικαλλής, *Il.* ι. 604; but the epithet is not necessarily ideal; as φόρμιγγες were often of metal, and very costly, cf. δαιδαλέα, Pyth. iv. 296. It is just possible that the epithet suggests the high fee due to the poet, cf. *v.* 90.

φόρμιγξ.] The φόρμιγξ or κίθαρις

σύνδικον Μοισᾶν κτέανον· τᾶς ἀκούει μὲν βάσις, ἀγλαΐας ἀρχά,
πείθονται δ' ἀοιδοὶ σάμασιν, 5
ἀγησιχόρων ὁπόταν προοιμίων ἀμβολὰς τεύχῃς ἐλελιζομένα.
5 καὶ τὸν αἰχματὰν κεραυνὸν σβεννύεις
ἀενάου πυρός. εὕδει δ' ἀνὰ σκάπτῳ Διὸς αἰετός,
ὠκεῖαν πτέρυγ' ἀμφοτέρωθεν χαλάξαις, 10

Ἀντ. α'.

ἀρχὸς οἰωνῶν, κελαινῶπιν δ' ἐπί οἱ νεφέλαν

was an advance upon the λύρα with its tortoise-shell soundingboard, having its horns hollow in continuation of the sounding-board.

ἰοπλοκάμων.] Greek violets (μελάνια) are much nearer black than ours: so that the epithet means 'black-haired;' cf. ἰοβόστρυχον Εὐάδναν, Ol. vi. 30, though the ΐα of ib. 55 (ἴων ξανθαῖσι καὶ παμπορφύροις ἀκτῖσι βεβρεγμένος ἁβρὸν σῶμα [Ἴαμος]) are λευκόϊα, 'pansies.'

2. σύνδικον.] Most commentators render 'common treasure of,' cf. ἔνδικος χάρις, Pyth. v. 97. I prefer Heyne's 'that takest part with,' cf. Ol. ix. 98, σύνδικος δ' αὐτῷ Ἰολάου τύμβος εἰναλία τ' Ἐλευσὶς ἀγλαΐαισιν, 'the tomb of Iolâos (i.e. the Iolâian games at Thebes) is witness to his (Epharmostos') victories.' Also cf. (δόνακες) πιστοὶ χορευτᾶν μάρτυρες, Pyth. xii. 27. The cithern by its accompaniment aided the celestial singers in recommending their theme to the gods, just as a backer at a trial aids his principal in recommending his cause to the judges. The sense of 'backer,' 'witness for,' attached to σύνδικος long before the technical meaning 'advocate.'

3. ἀοιδοί.] Clearly not bards, whose hymns are ἀναξιφόρμιγγες, Ol. ii. 1, but the chorus.

4. ἀμβολὰς τεύχῃς.] Equiv. to ἀναβάλλῃ, cf. Ar. *Pax*, 831, Arist. *Rhet.* iii. 9. 1.

ἐλελιζομένα.] 'Made to vibrate.' The word is frequentative in form, with prosthetic ε, from a √ LIG, and thus connected with Skt. lingâmi, *I bend*, and not with ἑλίσσω as Buttman, approved by Donaldson, suggests.

5. αἰχματάν.] Generally taken as an adj. 'pointed,' but κεραυνὸν may be personified here.

6. ἀενάου.] For genitive of material cf. ἄνθεμα χρύσου, Ol. ii. 72, Pyth. iv. 71, 206. The epithet may be a touch of Pythagoreanism.

ἀνὰ σκάπτῳ Διός.] Cf. Soph. Fr. 766, ὁ σκηπτοβάμων αἰετὸς κύων Διός. Pheidias placed an eagle on the sceptre of his Olympian Zeus. It was a regular ornament of sceptres as appears from Aristoph. *Aves*, 508—510, ἦρχον δ' οὕτω σφόδρα τὴν ἀρχὴν ὥστ' εἴ τις καὶ βασιλεύοι | ἐν ταῖς πόλεσιν τῶν Ἑλλήνων, Ἀγαμέμνων ἢ Μενέλαος, | ἐπὶ τῶν σκήπτρων ἐκάθητ' ὄρνις, μετέχων ὅτι δωροδοκοίη.

ὠκεῖαν.] Epithet introduced for the sake of contrast, cf. *v.* 72.

7. ἀρχὸς οἰωνῶν.] Cf. οἰωνῶν βασιλέα δίδυμον, Ol. xiii. 21, of the αἰετοὶ or ἀκρωτήρια of a temple roof on the top angles of the front and the back.

ἀγκύλῳ κρατί, γλεφάρων ἁδὺ κλάϊστρον, κατέχευας
ὁ δὲ κνώσσων 15
ὑγρὸν νῶτον αἰωρεῖ, τεαῖς
10 ῥιπαῖσι κατασχόμενος. καὶ γὰρ βιατὰς Ἄρης, τρα-
χεῖαν ἄνευθε λιπὼν
ἐγχέων ἀκμάν, ἰαίνει καρδίαν 20
κώματι, κῆλα δὲ καὶ δαιμόνων θέλγει φρένας, ἀμφί τε
Λατοίδα σοφίᾳ [βαθυκόλπων τε Μοισᾶν.]

Ἐπ. α'.

ὅσσα δὲ μὴ πεφίληκε Ζεύς, ἀτύζονται βοὰν 25
Πιερίδων ἀΐοντα, γᾶν τε καὶ πόντον κατ' ἀμαιμάκετον,
15 ὅς τ' ἐν αἰνᾷ Ταρτάρῳ κεῖται, θεῶν πολέμιος, 30

8. γλεφάρων.] Phonetic analogy shows this form to be earlier than βλεφάρων. The √ βλεπ < √ γλεπ is probably a secondary form of √ GLA seen in γλήνη, γλαυκός.

9. ὑγρόν.] Donaldson makes this adjective mean 'bent or curved generally, cf. Theokr. xxv. 206, κέρας ὑγρόν;' but the horn in this passage is a bow, so that the sense 'elastic' does better. He compares the use of *mollis*, which is not 'an assimilation of *mobilis*,' but for *molduis**, for *mardus**, cf. Skt. *mṛidu-s*.

10. ῥιπαῖσι.] This word denotes throbbing, pulsating movements and sounds as of fire, winds, waves (Pyth. iv. 195, Frag. 205, πόντου ρ.), the hum of a teazing gnat (ἐν δ' ὀνείρασιν | λεπταῖς ὑπαὶ κώνωπος ἐξεγειρόμην | ῥιπαῖσι θωῦσσοντος, Aesch. *Agam.* 891). Donaldson says it is used of *smell*, Frag. 143, Ἀνδροδάμαντα δ' ἐπεὶ φῆρες δάεν ῥιπὰν μελιαδέος οἴνου. Surely the throbbing produced by vinous excitement is meant.

κατασχόμενος.] Cf. Madv. § 83 *a*, Plato *Phaedr.* 238 D, 244 E, Hom. *Od.* xiii. 2, κληθμῷ δ' ἔσχοντο.

12. κῆλα.] For metaphor cf. *v.* 44, Ol. i. 111, ii. 83, ix. 5—12, xiii. 93—95.

δαιμόνων.] These are either heroes in bliss or simply the dead in Pindar's Isles of the Blessed.

ἀμφί.] 'By,' 'owing to,' cf. ἐμᾷ ἀμφὶ μαχανᾷ, Pyth. viii. 34, *infra v.* 80.

βαθυκόλπων.] Equiv. to βαθυζώνων. In this style, appropriate to matrons, and hence to goddesses, the robe was arranged so as to fall in loose folds over the girdle, and conceal the figure, cf. Ol. vi. 31.

13. ἀτύζονται.] Plutarch reads thus *Qu. Symp.* ix. 14. 6; while the best MSS. give ἀτύζεται against the metre. This is probably an early alteration made quite unnecessarily, as we find ἐντὶ βέλη, Ol. ii. 84. ἄλλα ἔβαν, Ol. viii. 12, τὰ φάνεν, Ol. xi. 85. Πομφόλυξαν δάκρυα, Pyth. iv. 121. Do not then say with Cookesley, 'ὅσσα i.e. ὅσους.'

14. ἀμαιμάκετον.] Lobeck Path. *Serm. Gr.* viii. iv. § 3 shows from the accentuation that the ἀ- is intensive. The form μακ- seems to be a secondary development of √ MA, whence μαίομαι, μαιμάω. Cf. Hes. *Sc. H.* 207.

15. ὅς τ'.] Note the transition from the general to the particular.

Τυφὼς ἑκατοντακάρανος· τόν ποτε
Κιλίκιον θρέψεν πολυώνυμον ἄντρον· νῦν γε μὰν
ταί θ' ὑπὲρ Κύμας ἁλιερκέες ὄχθαι
Σικελία τ' αὐτοῦ πιέζει στέρνα λαχνάεντα· κίων δ'
οὐρανία συνέχει, 35
20 νιφόεσσ' Αἴτνα, πάνετες χιόνος ὀξείας τιθήνα·

Στρ. β'.

τᾶς ἐρεύγονται μὲν ἀπλάτου πυρὸς ἁγνόταται 40
ἐκ μυχῶν παγαί· ποταμοὶ δ' ἁμέραισιν μὲν προχέοντι
ῥόον καπνοῦ

αἰνᾷ.] Pindar is peculiar in making Τάρταρος, Ἰσθμὸς feminine.

16. Τυφώς.] The concrete mythical representative of volcanic activity. Plato rightly connects the name with τύφω (for θυπ-ω, a secondary from √ θυ), *Phaedr.* 230 A.

17. Κιλίκιον ἄντρον.] So Homer, *Il.* II. 781, γαῖα δ' ὑποστενάχιζε Διΐ ὣς τερπικεραύνῳ | χωομένῳ, ὅτε τ' ἀμφὶ Τυφωέϊ γαῖαν ἱμάσσῃ | Εἰν Ἀρίμοις ὅθι φασὶ Τυφωέος ἔμμεναι εὐνάς. Pindar says Τυφὼς Κίλιξ, Pyth. VIII. 16.

νῦν γε μάν.] 'Now however the hill-ranges behind Kyme that front the sea—'

18. ὑπέρ.] Used of comparatively high ground near but not on the coast. Nem. VII. 65, Thuk. I. 46, Herod. IV. 18. In the last passage it means apparently no more than 'more inland than.' The high ground behind Cumae would appear to abut on the sea, when seen from vessels out at sea. Strabo alludes to this passage when remarking that from Cumae to Sicily the channel is volcanic, Pithecusa and the Liparae islands marking the course of the fiery caverns.

19. κίων οὐρανία.] Cf. Aesch. *P. V.* 349, κίον' οὐρανοῦ τε καὶ χθονὸς | ὤμοις ἐρείδων. Pindar seems to generalize the myth of Atlas, *Od.* I. 53, and to regard any cloud-capped mountain of distinguished height as a pillar of heaven.

20. πάνετες τιθήνα.] 'Year-long cherisher of keen-cold snow,' cf. ἀτενὲς ἴκελοι, Pyth. II. 77.

χιόνος ὀξείας.] Cf. *gelu acutum*, Hor. *Od.* I. 9. 3, *acris hiems*, I. 4. 1. Euripides has χιονότροφον (Κιθαιρῶνα), *Phoen.* 803, and χιονοθρέμμονας σκοπίας, *Helen.* 1323.

21. The eruption described in this splendid passage took place B.C. 479, three years before Aetna was founded, and only five before the date of this ode.

ἁγνόταται.] Here the idea of purification attached to fire and sulphur may be combined with that of intense brilliance, cf. Theokr. XXIV. 95, καθαρῷ δὲ πυρώσατε δῶμα θεείῳ, and Tibullus I. 9. 36, *purae fulminis viae.* The epithet may be Pythagorean.

22. The poet tells us what is *seen* by day and night respectively. Differences in the course of the eruption would not be regulated by the alternation of day and night. The contrast is complete. The black masses of rock on the ruddy torrent exactly balance the lurid flashes seen by day amid the dark smoke. αἴθων' (*v.* 23) = 'flame-straked.'

αἴθων· *ἀλλ' ἐν ὄρφναισιν πέτρας*
φοίνισσα κυλινδομένα φλὸξ ἐς βαθεῖαν φέρει πόντου
πλάκα σὺν πατάγῳ. 45
25 *κεῖνο δ' Ἀφαίστοιο κρουνοὺς ἑρπετὸν*
δεινοτάτους ἀναπέμπει· τέρας μὲν θαυμάσιον προσιδ-
έσθαι, θαῦμα δὲ καὶ παριόντων ἀκοῦσαι, 50

Ἀντ. β'.

οἷον Αἴτνας ἐν μελαμφύλλοις δέδεται κορυφαῖς
καὶ πέδῳ, στρωμνὰ δὲ χαράσσοισ' ἅπαν νῶτον ποτι-
κεκλιμένον κεντεῖ. 55
εἴη, Ζεῦ, τὶν εἴη ἀνδάνειν,

23. 'But in the night-gloom the ruddy flame-torrent as it rolls bears to the sea stretched far below (dark) rocks with crashing din.'

24. *βαθεῖαν.*] In the simple sense of 'deep' it is a strange epithet for *πλάκα*, 'a flat surface.' I take it to denote the distance of the sea below the heights.

25. *ἑρπετόν.*] Cf. Hes. *Theog.* 824. He has hands and feet, *ἐκ δέ οἱ ὤμων | ἧν ἑκατὸν κεφαλαὶ ὄφιος δεινοῖο δράκοντος.*

26. *καὶ παριόντων.*] '—yea and 'tis a marvel even for men when passing by to hear what a creature is pent between the dark-wooded crests of Aetna and its base; while the bed furrows and galls all his back as he lies prostrate.' The schol., Paley and Myers render 'to hear from passers by' (the mountain). Now if a sight is wonderful, a faithful description of it is so likely to be wonderful that the *καὶ* does not seem to have any force according to this interpretation. Moreover the mention of travellers' accounts is not in keeping with the bold strokes of this consummate piece of word-painting. The passage from Diodôros, I. 36, cited by Heyne to support the old view, really tends to upset it; *τοῖς μὲν ἰδοῦσιν θαυμαστὸν φαίνεται, τοῖς δ' ἀκούσασι παντελῶς ἄπιστον.* Here *παντ. ἄπ.* is stronger than *θαυμαστόν*; while Pindar's *θαῦμα* is weaker than *τέρας θαυμάσιον.* I think the second limb of the phrase properly takes up the emphatic *σὺν πατάγῳ.* That the din was audible when the lava streams were not in sight may be inferred from Plin. *N. H.* III. 14, *Favilla Tauromenium et Catinam usque pervenit, fragor vero ad Maronem et Gemellos colles.* For gen. abs., cf. Ol. IX. 35; for the inf., Ol. VII. 25.

27. *μελαμφύλλοις.*] Oedipus calls Kolônos *γῆ μελάμφυλλος*, v. 483; cf. Arist. *Thesm.* 997, *μ. τ' ὄρη δάσκια.* It is an epithet of woody places rather than of trees, and suggests the dark shadows and deep blue haze which masses of trees exhibit rather than a special colour of foliage.

28. *πέδῳ.*] Don.'s 'plain of Sicily' is not clear. Sicily is on Typho's breast (*v.* 19), so that this *πέδον* is the floor of the Tartarean hollows under Sicily.

29. *εἴη.*] For ellipse of pronoun cf. Pyth. II. 83, Isthm. V. 7, Frag. 104 [236].

30 ὃς τοῦτ' ἐφέπεις ὄρος, εὐκάρποιο γαίας μέτωπον, τοῦ μὲν ἐπωνυμίαν
κλεινὸς οἰκιστὴρ ἐκύδανεν πόλιν
γείτονα, Πυθιάδος δ' ἐν δρόμῳ κάρυξ ἀνέειπέ νιν ἀγγέλλων Ἱέρωνος ὑπὲρ καλλινίκου 60

Ἐπ. β'.

ἅρμασι. ναυσιφορήτοις δ' ἀνδράσι πρῶτα χάρις 65
ἐς πλόον ἀρχομένοις πομπαῖον ἐλθεῖν οὖρον· ἐοικότα γὰρ
35 καὶ τελευτᾷ φερτέρου νόστου τυχεῖν. ὁ δὲ λόγος 70
ταύταις ἐπὶ συντυχίαις δόξαν φέρει
λοιπὸν ἔσσεσθαι στεφάνοισί νιν ἵπποις τε κλυτὰν καὶ σὺν εὐφώνοις θαλίαις ὀνυμαστάν.
Λύκιε καὶ Δάλου ἀνάσσων Φοῖβε, Παρνασοῦ τε κράναν Κασταλίαν φιλέων, 75
40 ἐθελήσαις ταῦτα νόῳ τιθέμεν εὔανδρόν τε χώραν.

32. Πυθιάδος.] Cf. τᾶν Ὀλυμπιάδων ἐν δρόμοις Πέλοπος, Ol. I. 94.

34. ἐοικότα.] For plur. cf. Pyth. II. 81, ἀδύνατα δ' ἔπος ἐκβαλεῖν κραταιὸν ἐν ἀγαθοῖς δόλιον ἀστόν, Ol. I. 52 ἐμοὶ δ' ἄπορα γαστρίμαργον μακάρων τιν' εἰπεῖν τυχεῖν, Pyth. IV. 247, μακρά μοι νείσθαι κατ' ἀμαξιτόν. For aor. where fut. seems more natural, cf. βαλεῖν, *v.* 44; Goodwin, § 23, 2, *n.* 2.

36. 'And the notion induces a belief in consideration of this good hap that Aetna will hereafter be renowned for wreaths won by horses and notable in connection with banquets gladdened by minstrelsy.'

37. Read στεφάνοισί νιν ἵπποις τε (Heyne, Böckh). Don. prefers στεφάνοισι σύν. With ὀνομαστὰν σὺν is right, but with κλυτὰν awkward: cf. Pyth. IX. 72, πόλιν κλεινὰν ἀέθλοις. Its insertion in the first phrase is probably due to the conjecture of a copyist after the dropping out of the second ιν.

40. ταῦτα νόῳ τιθέμεν.] 'To make the place thus famous and happy in her sons:' ταῦτα refers to the adjectives κλυτάν and ὀνομαστάν. Cf. Cope's *Ar. Rhet.* II. 12, 6 (Shilleto's *Adv.*) καὶ φιλότιμοι μέν εἰσι μᾶλλον ἢ φιλόνικοι,...καὶ ἄμφω ταῦτα μᾶλλον ἢ φιλοχρήματοι. For double construction of τιθέμεν, if we render 'do this and make,' cf. Eur. *Phoen.* 951, πικρὸν δ' Ἀδράστῳ νόστον Ἀργείοισί τε | θήσει κλεινάς τε Θήβας.

One objection to Don.'s reading of *v.* 37 and the including (Λύκιε—τιθέμεν) in a parenthesis is that we have τε following καὶ in a way which hardly falls in with Pindar's Method, cf. *v.* 42. I cannot give the objections to my view better than by quoting Don.'s note. He says 'that the subject of the sentence, to which the epithets κλυτὰν, ὀνομαστὰν, and εὔανδρον refer, is χώραν, which is placed emphatically at the end, like τιμάν in *P.* IV. 108. It seems impossible to take εὔανδρόν

Στρ. γ'.

ἐκ θεῶν γὰρ μαχαναὶ πᾶσαι βροτέαις ἀρεταῖς, 80
καὶ σοφοὶ καὶ χερσὶ βιαταὶ περίγλωσσοί τ' ἔφυν.
ἄνδρα δ' ἐγὼ κεῖνον

τε χώραν with ταῦτα νόῳ τιθέμεν, as Böckh and Dissen have done. Böckh construes the passage according to this collocation as follows: ταῦτα καὶ τὴν εὔανδρον χώραν τιθέμεν ἐν νόῳ, *haec tibi vota cordi sunt, cordi sit Aetna urbs.* Dissen interprets it as follows: *memineris prima hac victoria omen a te felix datum esse aliorum decorum* (*h. e.* ταῦτα), *et viris egregiis regionem florere, ideoque dignam coronis esse.* It would be difficult to say which of these two versions is the farther removed from the probable meaning of the poet. I cannot agree with Hermann (*Opuscul.* VII. p. 115), that there is any thing harsh in this parenthetical address to the god of the Pythian games, nor do I think that there is any impropriety in the poet's addressing Apollo here as the god of Lycia and Delos, and also as the Pythian god: least of all would I suppose, as Hermann does, that the poet had written the preceding lines, and the following strophe, and then inserted this parenthesis merely for want of something better. Horace addresses Apollo in the same stanza as the Castalian, Lycian, and Delian god (*Carm.* III. 4, 61):

Qui rore puro *Castaliae* lavat
Crines solutos, qui *Lyciae* tenet
Dumeta, *natalemque* sylvam,
Delius et *Patareus* Apollo.

Pindar utters these prayers to Apollo, not merely as the Pythian god, but also with reference to the other functions of this deity; and therefore invokes him by his other epithets. In a note subsequently added Hermann writes as follows: "Videor meliorem viam reperisse duce Scholiasta, qui quum postrema sic interpretetur, ἐθελήσαις ταῦτα ἃ εὔχομαι τῷ σῷ νόῳ πράττειν καὶ συμπεραίνειν καὶ εὔανδρον ἀποτελεῖν τὴν χώραν, credo eum posita plena interpunctione post ὀνομαστὰν legisse ἐθελήσαις ταῦτα νόῳ τιθέμεν εὐανδροῦν τε χώραν. In quo si non falsus sum, addendum lexicis erit εὐανδρόω" (*Opuscul.* VII. p. 115, note 9). Although this would be better than to interpret the passage as Böckh and Dissen have done, it appears to me unnecessary to introduce any alteration of the last words. We should expect the middle form τίθεσθαι instead of τιθέμεν, but the active is supported by such phrases as ζυγὸν αὐχένι θέντες, "placing the yoke upon their own necks" (*Epigr. apud Demosth. de Coron.* p. 322), and κόμας ἀνδήσαντες (*P.* X. 40).'

41. μαχαναί.] The sense here is more general than 'means,' being 'aught conducive to' the result in question, and embracing circumstances, natural powers, opportunities, and so forth. The word is not found in Pindar in the sense of 'device,' unless it be in Pyth. VIII. 78, where I prefer however to render ὀρθοβούλοισι μαχαναῖς 'capacities for sound counsel,' cf. ποτανᾷ μαχανᾷ, Nem. VII. 22, which is to be interpreted by comparison of Pyth. VIII. 34, IX. 92, 'power of making winged.' The fundamental meaning is *power* possessed, conferred, or educed. From the radical element MAGH come Germ. *möglich*, 'possible,' 'practicable,' Engl. '*may*,' '*might*.'

42. σοφοί.] Cf. Ol. I. 9, Pyth. I. 12, Nem. VII. 23.

περίγλωσσοί τε.] Böckh, Dissen,

αἰνῆσαι μενοινῶν ἔλπομαι
μὴ χαλκοπάραον ἄκονθ' ὡσείτ' ἀγῶνος βαλεῖν ἔξω
παλάμᾳ δονέων, 85
45 *μακρὰ δὲ ῥίψαις ἀμεύσασθ' ἀντίους.*

and Donaldson refer to Cicero *Brut.* c. XII. § 46, to show that the Sicilians applied themselves to oratory before Korax and Tisias made their treatises. They failed to see that 'antea' refers back to *Haec igitur aetas prima Athenis perfectum prope oratorem tulit'* (i.e. *Periclem*), § 45. It is however presumable that natural gifts of speech were at the time of the composition of this ode, B.C. 474, enjoyed and prized by those who were soon to institute the *art* of Rhetoric. Don. construes as if there were *καὶ...καὶ ...καὶ* instead of *καὶ...καὶ...τε*, 'poets, warriors, or orators.' The two classes mentioned are poets and successful statesmen: cf. Pyth. v. 104—107, Frag. 110. After *καί, τε* is not coordinate, but the idea coupled by the *τε* goes more closely with that coupled by the immediately previous *καὶ* than with the idea that precedes this *καί*. In other words the couple formed by the *τε* may be regarded as one general idea expressed as two particular ideas. Cf. Ol. III. 8, XII. 18, Pyth. IV. 148, Pyth. X. 4, Nem. III. 60, *ἀλαλὰν Λυκίων τε καὶ Φρυγῶν Δαρδάνων τε*,—the connection between the two latter tribes being more intimate than that of either with the first mentioned tribe, Nem. IV. 8, *Κρονίδᾳ τε Διὶ καὶ Νεμέᾳ Τιμασάρχου τε πάλᾳ*,—'and Timâsarchos' wrestling at Nemea,' ib. 75, *Οὐλυμπίᾳ τε καὶ Ἰσθμοῖ Νεμέᾳ τε*,—here Olympia stands apart as of superior dignity, the special interest attached to *Νεμέᾳ* being sufficiently indicated by its position. Mommsen makes a pause before the word coupled by *τε* to show that there is a closer connection between the first and second than between either and the last. He could scarcely maintain this view in the face of Pyth. XI. 60—62, *Ἰόλαον.... καὶ Κάστορος βίαν, σέ τε, ἄναξ Πολυδευκες, υἱοὶ θεῶν*, where *υἱοὶ* only applies to the two latter persons who are thus closely connected by the poet's construction as well as by their brotherhood.

44. *δονέων.*] 'Making it quiver,' with the *ῥόμβος* of a strenuous cast; cf. Ol. XIII. 94. From Nem. VII. 70, *ἀπομνύω μὴ τέρμα προβὰς ἄκονθ' ὥστε χαλκοπάραον ὄρσαι θοὰν γλῶσσαν*, I am led to suggest that *ἀγῶνοι βαλεῖν ἔξω παλάμᾳ δονέων* may mean 'hurl, making my cast out of the competition' (having stepped over the line, *τέρμα προβάς*). As distance was a point in the javelin throwing (cf. Isth. II. 35, *μακρὰ δισκήσαις ἀκοντίσσαιμι*) as well as direction, 'outside the ring' would be a crooked throw, not one *beyond* the mark; so that it is hard to believe that any competitor would make such a very bad shot as to go over (why not into?) the spectators, whereas irrelevant speech might well be compared to a false throw which is declared 'out of the competition,' and so not allowed to count.

45. *ἀντίους.*] Especially Simonides and Bakchylides (Schmidt). This ode was composed for a reguler competition.

ἀμεύσασθαι.] The form *ἀμεύεσθαι* for *ἀμέϝεσθαι* is a parallel form to *ἀμείβεσθαι*. For such variation of the radical vowel in Gk. cf. *αὐδη* for *αϝαδη* by *ἀείδω*, √√VAD, VID, *ἕλσας* &c. by *εἰλύω*, *ἰλιγγος*, *δέξαι*, Herod., by *δεῖξαι*.

εἰ γὰρ ὁ πᾶς χρόνος ὄλβον μὲν οὕτω καὶ κτεάνων
δόσιν εὐθύνοι, καμάτων δ' ἐπίλασιν παράσχοι. 90

Ἀντ. γ'.

ἦ κεν ἀμνάσειεν, οἵαις ἐν πολέμοιο μάχαις
τλάμονι ψυχᾷ παρέμειν', ἀνίχ' εὑρίσκοντο θεῶν παλάμαις τιμάν,
οἵαν οὔτις Ἑλλάνων δρέπει, 95
50 πλούτου στεφάνωμ' ἀγέρωχον. νῦν γε μὰν τὰν Φιλοκτήταο δίκαν ἐφέπων
ἐστρατεύθη· σὺν δ' ἀνάγκᾳ μιν φίλον
καί τις ἐὼν μεγαλάνωρ ἔσανεν. φαντὶ δὲ Λαμνόθεν
ἕλκει τειρόμενον μεταμείβοντας ἐλθεῖν 100

46. χρόνος.] For χρόνος = lifetime, cf. Ol. I. 115; for καμάτων ἐπίλασιν παράσχοι, cf. Ol. I. 97, VIII. 7; Nem. IX. 44, where victory in the games is said to bring forgetfulness of pains generally; but here we must understand an allusion to Hiero's stone.

οὕτω.] 'As now.'

47. MSS. ἦ κεν ἂν μν. Böckh, ἦ κεν ἀμν. as in Pyth. IV. 54, Φοῖβος ἀμνάσει. Here the absorption of να is needless, so I propose ἦ κ' ἀναμν.

48. εὑρίσκοντο.] 'When he and his were gaining.'

49. δρέπει.] Cf. Ol. I. 13, Pyth. IV. 130, but mid. Nem. II. 9. Curtius connects the root with δράσσομαι; but Pott takes it to be a secondary form of √δερ.

50. ἀγέρωχον.] Always epithet of persons in the Iliad and Odyssey but not so in Pindar. The derivation is uncertain.

νῦν, κ.τ.λ.] 'This time however he went to war after Philoktêtes' fashion; but a certain one though so haughty was constrained to fawn on him for his friendship.

δίκαν.] Don. is not right as to the proper signification of δίκη being 'an equivalent.' Curtius rightly refers it to √DIK 'point out'; whence δείκνυμι, Skt. *diçâmi*, Lat. *dico*. Observe that δείκνυμι = Germ. *weisen*, while δίκην (adverbially) = *nach Weise*. It is characteristic of a people whose religion entered deeply into their daily life to conceive 'right,' 'justice' as *direction*.

51. σὺν δ' ἀνάγκᾳ.] Cf. Pyth. IX. 96, σὺν δίκᾳ.

φίλον.] Clearly an extension of the predicate: cf. *v.* 92. Mommsen reads νόσου from the Schol. Vet.

52. τις.] The magistrates of Cumae.

μεταμείβοντας.] Substituted from Hesych. Suid. Zonar. by Böckh for μεταλλάσσοντας or μεταλάσσοντας. Wakefield's μετανάσσοντας, a suggested fut. from ναίω, has no authority for its form, nor would the sense be appropriate. For pres. part. where fut. might be expected, cf. Ol. XIII. 56, τοὶ μὲν γένει φίλῳ σὺν Ἀτρέος Ἑλέναν κομίζοντας 'being for carrying back:' so Pyth. IV. 106 ἱκόμαν οἴκαδ' ἀρχαίαν κομίζων πατρὸς ἐμοῦ...τιμάν. The mid. is used in the sense 'remove oneself' Pyth. III. 96, ἐκ προτέρων μεταμειψάμενοι καμάτων.

Ἐπ. γ'.

ἥρωας ἀντιθέους Ποίαντος υἱὸν τοξόταν·
ὃς Πριάμοιο πόλιν πέρσεν, τελεύτασέν τε πόνους
Δαναοῖς, 105
55 ἀσθενεῖ μὲν χρωτὶ βαίνων, ἀλλὰ μοιρίδιον ἦν.
οὕτω δ' Ἱέρωνι θεὸς ὀρθωτὴρ πέλοι
τὸν προσέρποντα χρόνον, ὧν ἔραται, καιρὸν διδούς. 110
Μοῖσα, καὶ πὰρ Δεινομένει κελαδῆσαι
πίθεό μοι ποινὰν τεθρίππων· χάρμα δ' οὐκ ἀλλότριον
νικαφορία πατέρος. 115
60 ἄγ' ἔπειτ' Αἴτνας βασιλεῖ φίλιον ἐξεύρωμεν ὕμνον·

Στρ. δ'.

τῷ πόλιν κείναν θεοδμάτῳ σὺν ἐλευθερίᾳ
Ὑλλίδος στάθμας Ἱέρων ἐν νόμοις ἔκτισσε· θέλοντι
δὲ Παμφύλου 120
καὶ μὰν Ἡρακλειδᾶν ἔκγονοι

55. 'Though making his way with crippled frame: yea, but 'twas fate's decree.'

56. We may gather from this sentence that Hiero was contemplating the capture of some city in Italy, perhaps on the invitation of some friendly state.

θεός.] One short syllable as *τεὸν* in Praxilla, *ἀλλὰ τεὸν οὔποτε θυμὸν ἔνι στήθεσσιν ἔπειθον*: Pindar several times neglects iota; so perhaps here he used *θιός* or *σιός*.

57. *καιρόν.*] Cf. Ol. II. 54, *ὁ μὰν πλοῦτος ἀρεταῖς δεδαιδαλμένος φέρει τῶν τε καὶ τῶν καιρόν.*

58. *Δεινομένει.*] Hiero's son, named as usual after Hiero's father.

59. *ποινάν.*] Cf. *καμάτων μεγάλων π.* Nem. I. 70. *εὐχὰς ἀγαθὰς, ἀγαθῶν ποινὰς*, Aesch. *Supp.* 620.

60. *ὕμνον.*] The next strophe is specially meant.

61. ''Tis for him that Hiero founded your city with heaven-reared freedom according to the laws of Hyllos' rule.'

κείναν.] This word seems to prove that the ode was sung at Syrakuse.

62. *ἐν.*] Cf. Pyth. IV. 59.

Παμφύλου, κ.τ.λ.] He mentions only two Dorian tribes, one dynastic, the Hêrakleidae, or Hyllaeans, the other seeming to stand for the two non-dynastic tribes. By the particle *μὰν* Pindar recognises the non-Dorian character of the (Achaean) Hêrakleidae, but not, what is very probable, that the Pamphylii were immigrants of divers tribes into the northern Dorian seats by Pindos and that Aegimios himself was an Ionian. Probably the Dymânes were the original Perrhaebian Dorians, though it is uncertain whether the name Dorian existed before the admixture of the other two elements.

ὄχθαις ὕπο Ταϋγέτου ναίοντες αἰεὶ μένειν τεθμοῖσιν
ἐν Αἰγιμιοῦ
Δωριεῖς. ἔσχον δ' Ἀμύκλας ὄλβιοι 125
Πινδόθεν ὀρνύμενοι, λευκοπώλων Τυνδαριδᾶν βαθύδοξοι γείτονες, ὧν κλέος ἄνθησεν αἰχμᾶς.

Ἀντ. δ'.

Ζεῦ τέλει', αἰεὶ δὲ τοιαύταν Ἀμένα παρ' ὕδωρ 130

64. *ναίοντες.*] Clearly 'though dwelling' is right. The poet implies that if they will carry these institutions so far from Aegimios' home as Amyklae they will carry them anywhere. He is tracing the *νόμοι Ἑλλίδος στάθμας* and their origin to show their stability. Dymas seems to be regarded as Aegimios' eldest son; so perhaps Pindar regards the acceptance of the Dorian statutes by the Dymânes as matter of course, and illustrates their applicability to the new town Aetna, by mentioning the willing adhesion of the younger Dorian tribes.

65. *Δωριεῖς.*] So MSS. Hermann and Böckh read *Δωρίοις.*

ἔσχον.] Generally rendered 'they dwelt': but cf. Ol. II. 9, *ἱερὸν ἔσχον οἴκημα ποταμοῦ, Σικελίας τ' ἔσαν ὄφθαλμος.* According to Isthm. VI. 14, the Theban Aegidae took Amyklae for the Dorians. As the seizure of Amyklae was said to be and probably was the first step towards the Dorization of Lakônia, it is needless to imagine with Dissen an allusion to Amyklaean colonists of Aetna. See Curtius, *Hist. of Greece* (Ward) Bk. II. c. i. p. 185.

65. *ὄλβιοι.*] Proleptic. 'Now they gat Amyklae to their prosperity.'

66. *λευκοπώλων.*] Pindar clearly does not agree with Virgil as to white horses: *color deterrimus albis, Georg.* III. 82. Plato's good horse in the myth, *Phaedros*, p. 253 D, is *λευκὸς ἰδεῖν*, and I venture to think that if white horses were not then prized in Greece Plato had in mind the legendary royal steeds of Pindar and other poets. The Tyndaridae, the Dioskuroi, lived and were buried at Therapnae on the left bank of the Eurôtas.

βαθύδοξοι.] This is surely more than 'famous'; but cf. *βαθυπόλεμος*, Pyth. II. 1. Perhaps it may be rendered 'of mysterious fame.' The first part of the compound seems to have reference to the 'secluded, impenetrable and secret character' of the Spartan community. Cf. Curtius, *Hist. of Greece* (Ward) Bk. II. ch. i. p. 203.

ὧν κ.τ.λ.] 'While the renown of their warrior host burst into blossom.' Or is the aor. frequentative?

αἰχμᾶς.] Cf. Ol. VII. 19.

67. 'Zeus, universal consummator, (it is my prayer) that true report of men may for ever award such a distinguished lot to citizens and kings by Amenas' stream.' For the accusative and inf. expressing an entreaty cf. Ol. XIII. 114, *ἄνα, κούφοισιν ἐκνεῦσαι ποσὶν Ζεῦ τέλει· αἰδῶ δίδοι καὶ τύχαν τερπνῶν γλυκεῖαν* (Böckh for *ἀλλὰ... τέλει... δίδους*), Pyth. II. 24, and Madvig, § 168 *a.* 1, 2.

αἶσαν ἀστοῖς καὶ βασιλεῦσιν διακρίνειν ἔτυμον λόγον
ἀνθρώπων.
σύν τοι τίν κεν ἁγητὴρ ἀνήρ,
70 υἱῷ τ' ἐπιτελλόμενος, δᾶμον γεραίρων τράποι σύμ-
φωνον ἐς ἁσυχίαν. 135
λίσσομαι νεῦσον Κρονίων, ἄμερον
ὄφρα κατ' οἶκον ὁ Φοίνιξ ὁ Τυρσανῶν τ' ἀλαλατὸς
ἔχῃ, ναυσίστονον ὕβριν ἰδὼν τὰν πρὸ Κύμας· 140
Ἐπ. δ'.
οἷα Συρακοσίων ἀρχῷ δαμασθέντες πάθον,
ὠκυπόρων ἀπὸ ναῶν ὅς σφιν ἐν πόντῳ βάλεθ' ἁλικ-
ίαν, 145
75 Ἑλλάδ' ἐξέλκων βαρείας δουλίας. ἀρέομαι

68. διακρίνειν.] Lit. 'distinguish such a lot for citizens, &c.' Unless ἔτυμος λόγος ἀνθρώπων be regarded as a judge who awards not the lot but the credit for, or the character of having such a lot. Cf. Ol. VIII. 6, Nem. VII. 59.

71. ἄμερον κατ' οἶκον ἔχῃ.] i. e. κατέχῃ ἀ. οἶ. Cf. Pyth. II. 9. Render, 'that the Phoenician and Tyrrhênian warriors may keep to their homes peaceably, after seeing their bold attack before Cumae causing lamentation on their ships for their grievous plight when vanquished by the ruler of the Syrakusans.'

72. ἀλαλατός.] A very bold metaphor, and not translateable.

ναυσίστονον.] A literal rendering is supported by Aesch. *Persae*, 428, οἰμωγὴ δ' ὁμοῦ | κωκύμασιν κατεῖχε πελαγίαν ἅλα.

ὕβριν.] Don. and Myers render 'loss' 'calamity.' Diodôros, XI. 51, omits to mention the Phoenicians (Carthaginians) in his account of Hiero's victory off Cumae.

75. Ἑλλάδ'.] Magna Graecia. For the comprehensive use of Ἑλλάς, cf. Thuc. I. 12, end.

From αἱρέομαι to ἀοιδοῖς, *v.* 94, difficulties are frequent. I therefore translate: 'I shall win from Salamis the gratitude of the Athenians as my reward, but at Sparta I shall tell of the battle before Kithaeron, at which two places the Persians armed with crooked bows suffered sore, but on the well-watered banks of Himeras (I shall win reward) by giving tribute of song to the sons of Deinomenes which they earned by valour upon their foes' defeat. If thou utter what is in season, gathering up in small compass the heads of many themes, less cavil of men doth follow. For surfeit blunts with disgust the alacrity of expectation, but for citizens what they hear grieveth their secret soul, especially in respect to the merits of others. Nathless, since envy is better than pity, remit not noble pursuits. Steer thy people with the helm of justice and forge thy speech on an anvil free from aught false. If even some light flash of talk is passing it is of great import as from thee. Thou art a steward of a great estate. There be many trustworthy witnesses to thy good or

πὰρ μὲν Σαλαμῖνος Ἀθαναίων χάριν
μισθόν, ἐν Σπάρτᾳ δ' ἐρέω πρὸ Κιθαιρῶνος μάχαν, 150
ταῖσι Μήδειοι κάμον ἀγκυλότοξοι.
παρὰ δὲ τὰν εὔυδρον ἀκτὰν Ἱμέρα παίδεσσιν ὕμνον
Δεινομένεος τελέσαις,
80 τὸν ἐδέξαντ' ἀμφ' ἀρετᾷ, πολεμίων ἀνδρῶν καμόντων. 155

Στρ. ε'.

καιρὸν εἰ φθέγξαιο, πολλῶν πείρατα συντανύσαις

evil. Abide in a temper that bareth fair blossom if thou hast any pleasure in ever being kindly spoken of, and chafe not too much at expense; but like a pilot let out thy sail to the wind. Be not beguiled, my friend, by self-seeking complaisance. Only the loud-sounding of praise after death proclaims the manner of life of the departed both to chroniclers and bards.'

ἀρέομαι.] I follow Paley and Schneidewin. Dissen renders '*Tollo ad Salaminem Atheniensium tandem iis mercedem Spartae unam pugnam ad Cithaeronem pro Himerensi vero proelio Din. filii hymnum solvens, h. s. ita tamen ut pro Him. proe. Din. filios canam.*' But μισθὸν applies better to the Poet than to the Athenians, and Pindar uses αἴρομαι 'I win, gain' in four other passages, but not once in the sense 'to exalt.'

76. πὰρ μὲν Σαλαμῖνος.] This *may* be 'by Salamis,' as Dissen renders. For the genitive, cf. Pyth. x. 62, φροντίδα τὰν πὰρ ποδός. However for this phrase, cf. Pyth. III. 60. Soph. *Antig.* 966, 1123 (?) are closer parallels.

78. ταῖσι.] This is generally slurred over as though relative to μάχαν. It is a dative of place referring to Κιθαιρῶνος and Σαλαμῖνος.

79. τελέσαις.] Donaldson takes this for optative. As ταῖσι refers back to Σαλαμῖνος, it facilitates the reference of the participle to ἀρέομαι. Böckh's emendation ἐρέων for ἐρέω *v.* 77, removes all difficulty. The difference of tense between the two participles is correct, as the latter refers definitely to the present ode. I think Donaldson's supposed change from first to second person is harsh.

Ἱμέρα.] Cf. Herod. VII. 165.

παίδεσσιν.] Cf. Simonides, Frag. 45. Φημὶ Γέλων' Ἱέρωνα πολύζηλον Θρασύβουλον, | παῖδας Δεινομένευς τοὺς τρίποδας θέμεναι, | βάρβαρα νικήσαντας ἔθνη, πολλὴν δὲ παρασχεῖν | σύμμαχον Ἕλλησιν χεῖρ' ἐς ἐλευθερίην.

80. ἀμφ'.] Cf. *supra v.* 12.

81. καιρόν.] It is not easy to decide whether this is adverbial or for τὰ καίρια, φθέγξαι καιρὸν being parallel to κελαδῆσαι ποινάν.

φθέγξαιο.] Here the poet addresses himself.

πείρατα.] It is unfortunate that scholars cannot agree how to render, *Il.* XIII. 359, τοὶ δ' ἔριδος κρατερῆς καὶ ὁμοιίου πολεμοῖο | πεῖραρ ἐπαλλάξαντες ἐπ' ἀμφοτέροισι τάνυσσαν, | ἀῤῥηκτόν τ' ἀλυτόν τε, τὸ πολλῶν γούνατ' ἔλυσεν: else it might illustrate the phrase before us, the analysis of which is not easy. It may be a metaphor drawn from the handling of ropes, but we cannot trace it, and again πείρατα may simply mean 'the issues' 'the end' apart from any such metaphor.

ἐν βραχεῖ, μείων ἕπεται μῶμος ἀνθρώπων. ἀπὸ γὰρ
κόρος ἀμβλύνει 160
αἰανὴς ταχείας ἐλπίδας·
ἀστῶν δ' ἀκοὰ κρύφιον θυμὸν βαρύνει μάλιστ' ἐσλοῖσιν
ἐπ' ἀλλοτρίοις.
85 ἀλλ' ὅμως, κρέσσων γὰρ οἰκτιρμοῦ φθόνος,
μὴ παρίει καλά. νώμα δικαίῳ πηδαλίῳ στρατόν.
ἀψευδεῖ δὲ πρὸς ἄκμονι χάλκευε γλῶσσαν 165

Ἀντ. ε'.

εἴ τι καὶ φλαῦρον παραιθύσσει, μέγα τοι φέρεται 170
πὰρ σέθεν. πολλῶν ταμίας ἐσσί· πολλοὶ μάρτυρες
ἀμφοτέροις πιστοί.
εὐανθεῖ δ' ἐν ὀργᾷ παρμένων,
90 εἴπερ τι φιλεῖς ἀκοὰν ἁδεῖαν αἰεὶ κλύειν, μὴ κάμνε
λίαν δαπάναις· 175

συντανύσας.] 'Having brought together by stretching' is the literal meaning of the word, but the process is not familiar except in archery. Now the drawing of a bow does not suggest comprehension, or compression, which we clearly want here. We must therefore consider *συντανύω* to have been formed as the correlative to *ἐκτανύω* and *ἐκτείνω*, the verbal element becoming quite subordinate to the preposition, and so seeming to acquire a sense opposite to its original meaning.

82. *μείων.*] Cf. Ol. I. 35, *ἔστι δ' ἀνδρὶ φάμεν ἐοικὸς ἀμφὶ δαιμόνων καλά. μείων γὰρ αἰτία.* It is implied that *μῶμος* and *αἰτία* are inevitable.

83. *αἰανής.*] This epithet is applied to *κόρον*, Isthm. III. 2.

84. Cf. *ἴσχει τε γὰρ ὄλβος οὐ μείονα φθόνον. ὁ δὲ χαμηλὰ πνέων ἄφαντον βρέμει*, Pyth. XI. 29.

85. Cf. Herod. III. 52, *φθονέεσθαι κρέσσον ἐστὶν ἢ οἰκτείρεσθαι.*

86. *νώμα κ.τ.λ.*] For the comparison of a state with a ship or fleet, cf. Pyth. VIII. 98.

ἀψευδεῖ, κ.τ.λ.] Cf. Ol. VI. 82, *δόξαν ἔχω τιν' ἐπὶ γλώσσᾳ ἀκόνας λιγυρᾶς.* Cic. *de Oratore*, III. 30, § 121, *non enim solum acuenda nobis neque procudenda lingua est, sed onerandum complendumque pectus maximarum rerum et plurimarum suavitate, copia, varietate.* The general sense is 'form your habit of speech with a regard to truth before everything.' The metaphor is intelligible as a whole but will not bear dissection.

87. *παραιθύσσει.*] Active in Ol. XI. 73, *συμμαχία θόρυβον παραίθυξε μέγαν*, 'his fellow-warriors sent along a mighty wave of cheers.'

μέγα.] i.e. *μέγα ἐστὶ φερόμενον.* Cf. Plat. *Theaet.* 148 E, *ἀκούων τὰς παρὰ σοῦ ἀποφερομένας ἐρωτήσεις.*

88. *ἀμφοτέροις.*] Cf. Dem. *Fals. Leg.* p. 411, *ἀκριβῆ τὴν παρ' ἑαυτοῦ εἰς ἑκάτερα αἴσθησιν.*

90. *μὴ κάμνε.*] For sentiment cf. Isth. V. 10, *εἰ γάρ τις ἀνθρώπων δαπάνᾳ τε χαρεὶς | καὶ πόνῳ πράσσει θεοδμάτους ἀρετάς, κ.τ.λ.*

ἐξίει δ' ὥσπερ κυβερνάτας ἀνὴρ
ἱστίον ἀνεμόεν. μὴ δολωθῇς, ὦ φίλος, εὐτραπέλοις
κέρδεσσ'· ὀπιθόμβροτον αὔχημα δόξας 180

Ἐπ. ε'.

οἷον ἀποιχομένων ἀνδρῶν δίαιταν μανύει
καὶ λογίοις καὶ ἀοιδοῖς. οὐ φθίνει Κροίσου φιλόφρων
ἀρετά.
95 τὸν δὲ ταύρῳ χαλκέῳ καυτῆρα νηλέα νόον 185
ἐχθρὰ Φάλαριν κατέχει παντᾷ φάτις.
οὐδέ μιν φόρμιγγες ὑπωρόφιαι κοινωνίαν
μαλθακὰν παίδων ὀάροισι δέκονται. 190

91. ἐξίει.] This metaphor occurs with regard to hospitality, Isthm. II. 40, οὐδέ ποτε ξενίαν οὖρος ἐμπνεύσαις ὑπέστειλ' ἱστίον ἀμφὶ τράπεζαν, which Donaldson renders unsatisfactorily: 'nor did the favouring breeze which blew around his hospitable table desist from blowing so as to compel him to furl his sails.' Rather 'nor did the wafting wind though blowing fresh about his hospitable board induce him to furl his sail.' The timid mariner furls his sails if the breeze freshens, but a calm does not compel the furling in any case. Those who compare Soph. *Aj.* 659, δεινῶν δ' ἅημα πνευμάτων ἐκοίμισε | στένοντα πόντον, should go on ἐν δ' ὁ παγκρατὴς ὕπνος | λύει πεδήσας, which illustrates their interpretation of ἐμπνεύσας ὑπέστειλ' ἱστίον.

92. ὦ φίλος.] We perhaps should render, 'Be not allured, my friend, by (desire for) shifty gains.' MSS. ὦ φιλε κέρδεσιν εὐτραπέλοις. Hermann read φίλος, cf. Nem. III. 76. The Oxford Edition read εὐτρ. κέρδεσσ'. But a schol. explains τῇ ἐχθροτάτῃ φιλοκερδείᾳ, which suggests that ὦ φιλε is due to a gloss, and that κέρδεσιν εὐτρ. is right, two long syllables being lost before ὀπιθόμβροτον. For sentiment cf. Pyth. II. 74—78 according to Don. who explains κέρδεσσ' as referring to the cunning arts of flatterers. It is true that this word means 'wiles,' 'arts' in Homer, but here the context suggests the commoner meaning.

αὔχημα.] Cf. Ol. IX. 38.

94. λογίοις.] On this word see my monograph 'On the First Ages of Written Greek Literature,' published by the Cambridge Philosoph. Soc. 1868. Cf. Nem. VI. 31, παροιχομένων γὰρ ἀνέρων ἀοιδοὶ καὶ λόγοι τὰ καλά σφιν ἔργ' ἐκόμισαν.

95. ταύρῳ καυτῆρα.] For constr. cf. Madv. § 45 *b*, Rem.

νηλέα νόον] Perhaps 'As being ruthless of soul'; though cf. Pyth. IV. 184, IX. 23 for an adj. qualifying a subst. simply, with another subst. or adj. used for a subst. (with article) in apposition.

96. Cf. ὁ δ' ὄλβιος ὃν φᾶμαι κατέλοντ' ἀγαθαί, Ol. VII. 10.

97. 'Nor do citherns in vaulted halls admit him to gentle communion in the choral songs of boys.'

κοινωνίαν.] Cognate accus., cf. Eur. *Iph. Aul.* 1181, δέχομαί σε δέξιν ἣν σε δέξασθαι χρεών.

98. ὀάροισι.] Dative after κοινωνίαν. The word is probably for ϝαϝαρος a reduplicated form (Curtius)

τὸ δὲ παθεῖν εὖ πρῶτον ἀέθλων· εὖ δ' ἀκούειν δευτέρα
μοῖρ'· ἀμφοτέροισι δ' ἀνὴρ
100 ὃς ἂν ἐγκύρσῃ καὶ ἕλῃ, στέφανον ὕψιστον δέδεκται. 195

connected with εἴρηκα from √VAR 'speak.' However the ὁ- might be for *sa*, *sam*, 'together' as in ὅπατρος, ὄζυξ.

99. For sentiment cf. Nem. IX. 46, εἰ γὰρ ἅμα κτεάνοις πολλοῖς ἐπίδοξον ἄρηται | κῦδος, οὐκέτ' ἔστι πόρσω θνατὸν ἔτι σκοπιᾶς ἄλλας ἐφάπτεσθαι ποδοῖν.

δευτέρα μοῖρα.] Cf. οὐ πάνυ μοίρας εὐδαιμονίσαι | πρώτης, Soph. *Oed. Col.* 144.

PYTHIA II.

ON A VICTORY (NOT PYTHIAN) GAINED BY HIERO TYRANT OF SYRAKUSE WITH THE FOUR-HORSE CHARIOT.

INTRODUCTION.

THIS ode is not Pythian, but celebrates a victory gained (B.C. 477), either at the Theban Iolâia or Hêrakleia, or else at the Panathênaea.

It was sung in Ortygia (*v.* 6) and sent by a private passenger on some merchant vessel before the Kastoreion, the processional song of victory (*vv.* 67—71).

The rhythm is Aeolian.

CHRONOLOGY.

	B.C.
HIERO became tyrant of Syrakuse	478
Anaxilaos of Rhegium died	476

Therefore the intervention by which Hiero earned the gratitude of the Lokrians (*v.* 19) fell between these two dates. Though the expressions in *vv.* 18—20 lead one to infer that the event was recent when the ode was written, it would appear that the Lokrian state was not so grateful as the Lokrian maid, else why is Ixion's message to men introduced *v.* 24? Possibly they were not content with deliverance, but wished Hiero to help them to take vengeance on Anaxilas, which to one who felt that needless war was baneful might well seem to savour of ingratitude. Commentators seem not to have observed the covert recommendation of a peaceful unambitious policy throughout the ode. Note especially the likening of Hiero to Kinyras (*vv.* 15—17), the mention of Rhadamanthys (*v.* 73), and the sentiments expressed *vv.* 63, 66. Pindar's rivals were apparently of the war party, as I infer especially

from *vv.* 52, 53, 59—61. This hypothesis gives the unity which we look for in a lyric composition without imputing to Pindar, as Böckh does, the imprudence and bad taste of alluding to Hiero's designs on his brother Polyzêlos' wife Dâmareta, daughter of Thêro and widow of Gelo, who left a son by her. The comparison of the Lokrians, descendants of slaves and their mistresses, to Ixion is singularly appropriate.

	B.C.
Are *vv.* 46—48 aimed at them?	
Simonides of Keos born	556
Went to Hiero's court	477

His nephew Bakchylides was probably introduced by him.

Now the best authorities give B.C. 450 as the '*floruit*' of Bakchylides, and Professor Jebb in his Remarks on Professor Mahaffy's Review of 'The Attic Orators' (p. 26) says: 'As to Bakchylides being the rival of Pindar, that notion rests on the statement of two scholia, that in Pind. Olymp. II. 156, Pindar alludes to Bakchylides. But this will hardly do, for the second Olympian refers to 476 B.C., and Bakchylides the nephew of Simonides could scarcely on any view have been so prominent at so early a date.'

Professor Jebb overlooks the scholia on Pyth. II., Bergk's 5th Fragment of Bakchylides, and the fact that Simonides' nephew if 40 years younger than his uncle, would be nearly 40 B.C. 477. It seems to me that Bakchylides might very well be a calumniator of Pindar, and a competitor so far as Hiero's and Thêro's commissions were concerned. Probably he was amongst the ἄντιοι of Pyth. I. 45, B.C. 474. Bakchylides celebrated Pherenikos' Olympian victory, 482 B.C. The presumption is in favour of the mention of the horse not being long after the victory. All this notwithstanding, I do not accept Professor Mahaffy's correction 'Bakchylides *floruit*, B.C. 470.' The phrase most naturally applies to his reputation in Greece, with which the appreciation of him in Sicily should not be confounded. From the sneer at μαθόντες, Ol. II. 87, we may infer that Pindar's detractors were comparatively slow in maturing their skill. Simonides *floruit* B.C. 489, when we know he was 66 years old at least, and there is no need for supposing the nephew to have been more than 67 years of age, B.C. 450, while he may have been much younger.

	B.C.
Simonides died	465
Bakchylides *floruit*	450

ANALYSIS.

vv.

1—4. Dedication of ode to Syrakuse, mighty in war.

4—12. Mention of Hiero's victory with the four-horse chariot, in winning which the warrior maiden Artemis assisted him.

13, 14. Different men praise different kings.

15—17. Kyprian songs celebrate Kinyras out of gratitude for his good works.

18—20. So the Lokrian maiden praises Hiero for her deliverance from the evils of war.

21—41. The myth of Ixion, inculcating the duty of gratitude and of moderation in desires.

42—48. The offspring of Ixion and Nephele.

49—52. God accomplishes all his designs, and is the dispenser of glory and humiliation.

52—56. Calumny must be avoided, as the difficulties of Archilochos warn us.

56—58. Riches and good fortune are praised. Riches Hiero has and military power.

58—61. It is idle to say that in wealth and honour any Hêllen of former time surpassed Hiero. [Some one would appear to have tried to stimulate Hiero to some enterprise by suggesting that he should emulate the glory of some warrior of days gone by.]

62—67. Hiero had won renown in war as a youth, while his wise counsels in maturer years afford the poet ἀκίνδυνον ἔπος of praise.

67—71. Hail. This ode is sent by private opportunity. Give a cordial welcome to the Kastoreion (which will follow).

72—75. Advice to follow Rhadamanthys' example in not encouraging flatterers.

76—85. Denunciation of slanderers and their impotent malice.

86. Plain-spokenness is best under any form of government.

86—end. Envy reproved and contentment commended.

Στρ. α'.

Μεγαλοπόλιες ὦ Συράκοσαι, βαθυπολέμου
τέμενος Ἄρεος, ἀνδρῶν ἵππων τε σιδαροχαρμᾶν δαι-
μόνιαι τροφοί, 5
ὕμμιν τόδε τᾶν λιπαρᾶν ἀπὸ Θηβᾶν φέρων
μέλος ἔρχομαι ἀγγελίαν τετραορίας ἐλελίχθονος,
5 εὐάρματος Ἱέρων ἐν ᾇ κρατέων
τηλαυγέσιν ἀνέδησεν Ὀρτυγίαν στεφάνοις, 10
ποταμίας ἕδος Ἀρτέμιδος, ἃς οὐκ ἄτερ

1. Μεγαλοπόλιες] Literally, no doubt, 'consisting of, including, mighty πόλεις,' i.e. Ortygia and Achradine, without counting the suburbs Tychê and Neâpolis. As an epithet of Athens it may mean 'with mighty akropolis.' With a city's name in the singular it is a substantive, as the appellative Megalopolis.

βαθυπολέμου] 'Lord of inveterate war.' Literally 'possessed of a highly-piled store of wars.'

2. σιδαροχαρμᾶν.] 'Fighting in iron mail.' Prof. Paley, Dissen and others take -χάρμας as 'delighting in,' a rendering which seems to me aesthetically inferior to, and less classical than the other. Horses can hardly be said to delight in iron, so that either my rendering must be accepted or ἀνδρῶν ἵππων τε taken as a hendiadys. According to analogy the form appears to be akin to χάρμη rather than an independent derivative from the √χαρ. Now, although χάρμη means 'successful struggle' Ol. IX. 86, and though there are analogies for the meanings 'delight' and 'battle' attaching to the same word, yet there is no trace of the simple meaning 'delight' belonging to χάρμη. We have here then an early notice of the armour for horses described by Xenophon in the last chapter of his περὶ ἱππικῆς.

δαιμόνιαι] 'By grace divine.' For my rendering cf. ἴστω γὰρ ἐν τούτῳ πεδίλῳ δαιμόνιον πόδ' ἔχων, Ol. VI. 8, cf. ἔκτεινε Λᾷον μόριμος υἱός, Ol. II. 38, θεύμοροι νίσσονται κατ' ἀνθρώπους ἀοιδαί, Ol. III. 10. Cf. also Ol. IX. 110.

3. λιπαρᾶν.] Cf. Λιπαρᾶν τε Θηβᾶν μέγαν σκόπελον, Frag. 178 [289]. Always in Pindar 'gleaming,' 'bright' especially of cities. With λ. κόσμον, Ol. VIII. 82, of the Olympic crown, cf. τηλαυγέσιν στεφάνοις just below; while λ. γήραϊ, Nem. VII. 99, is 'sleek old age.'

φέρων] Here and in *v.* 62 the poet speaks of himself as going to Syrakuse, though in *v.* 68 we are told that the ode was sent. However he does not in this verse 'identify himself' with his ode.

4. ἐλελίχθονος.] 'Thirling.' It seems to be for ἐλελιξίχθονος, cf. Pyth. I. 4. Cf. θεμισκρέων for θεμιστοκρέων, κελαινεφής for κελαινονεφής.

6. τηλαυγέσιν.] Either because borne aloft in the στεφανηφορία or because displayed in conspicuous places.

7. ποταμίας.] The worship of Artemis Alpheiôa was conveyed from Elis to Ortygia. Many cults united under the name Artemis, as is shown by her various functions and appellatives. The Lydian Artemis seems to have taken the place of sundry Aryan elemental deities and local nymphs, as for instance

κείνας ἀγαναῖσιν ἐν χερσὶ ποικιλανίους ἐδάμασσε πώλους. 15

Ἀντ. α'.

ἐπὶ γὰρ ἰοχέαιρα παρθένος χερὶ διδύμᾳ
10 ὅ τ' ἐναγώνιος Ἑρμᾶς αἰγλάεντα τίθησι κόσμον, ξεστὸν ὅταν δίφρον 20
ἔν θ' ἅρματα πεισιχάλινα καταζευγνύῃ
σθένος ἵππιον, ὀρσοτρίαιναν εὐρυβίαν καλέων θεόν.
ἄλλοις δέ τις ἐτέλεσσεν ἄλλος ἀνὴρ
εὐαχέα βασιλεῦσιν ὕμνον ἄποιν' ἀρετᾶς. 25
15 κελαδέοντι μὲν ἀμφὶ Κινύραν πολλάκις
φᾶμαι Κυπρίων, τὸν ὁ χρυσοχαῖτα προφρόνως ἐφίλασ' Ἀπόλλων, 30

Ἐπ. α'.

ἱερέα κτίλον Ἀφροδίτας· ἄγει δὲ χάρις φίλων ποίνιμος ἀντὶ ἔργων ὀπιζομένα.

of Arethusa. As a huntress she is brought into connection with rivers, mountains, horses and wild beasts. Hunting is a natural pursuit for the death-bringer, and this function is appropriate to a moon goddess, as in all probability she was primarily.

ἃς οὐκ ἄτερ.] As Λατοῦς ἱπποσόα θυγάτηρ, Ol. III. 26.

9. χερὶ διδύμᾳ.] 'With both her hands' is Dissen's interpretation; though I suspect it means that the hand of the goddess moves with the hand of the mortal groom as its double. Render 'her hand with his.' Observe ἰοχέαιρα, cf. μητῖονται, v. 92.

11. ἔν θ' ἅρματα.] Here and in v. 86 ἐν is Aeolic for ἐς, which is from ἐνς i.e. ἐν+a casual suffix ς: cf. ἐξ by ἐκ, though without distinction of meaning. The ἅρμα was everything except the body (δίφρος). For position of prep. cf. v. 59.

12. σθένος ἵππιον.] Cf. σθένος ἡμιόνων, Ol. VI. 22.

17. κτίλον.] As Kinyras is said to have been the inventor of copper mining, the hammer, anvil, tongs, lever and of tiles (Plin. *Nat. Hist.* VII.), κτίλον may well mean 'civilized' rather than 'domesticated.' Don. refers to *Il.* II. 548, where we are told of Athêne and Erechtheus, κὰδ δ' ἐν Ἀθήνῃς εἶσε, ἑῷ ἐνὶ πίονι νηῷ, and Hes. *Theog.* 988 τόν ῥα νέον τέρεν ἄνθος ἔχοντ' ἐρικυδέος ἥβης | παῖδ' ἀταλὰ φρονέοντα φιλομμειδὴς Ἀφροδίτη | ὥρτ' ἀνερειψαμένη, καί μιν ζαθέοις ἐνὶ νηοῖς | νηοπόλον νύχιον ποιήσατο, δαίμονα δῖον—of Phaëthon, son of Kephalos and Eos.

ἄγει.] 'For they are moved by gratitude that giveth him reverence in requital for kindly deeds.' For ellipse of object cf. Pyth. IV. 70, Plato *Gorgias* 484 B and Nem. VII. 23, σοφία δὲ κλέπτει παράγοισα μύθοις.

ποίνιμος.] So Spiegel for MSS. ποίτινος or ποί τινος. T. Mommsen

σὲ δ', ὦ Δεινομένειε παῖ, Ζεφυρία πρὸ δόμων 35
Λοκρὶς παρθένος ἀπύει, πολεμίων καμάτων ἐξ ἀμαχάνων
20 διὰ τεὰν δύναμιν δρακεῖσ' ἀσφαλές.
θεῶν δ' ἐφετμαῖς Ἰξίονα φαντὶ ταῦτα βροτοῖς 40
λέγειν ἐν πτερόεντι τροχῷ
παντᾷ κυλινδόμενον·
τὸν εὐεργέταν ἀγαναῖς ἀμοιβαῖς ἐποιχομένους τίνεσθαι.

Στρ. β'.

25 ἔμαθε δὲ σαφές. εὐμενέσσι γὰρ παρὰ Κρονίδαις 45
γλυκὺν ἑλὼν βίοτον, μακρὸν οὐχ ὑπέμεινεν ὄλβον, μαινομέναις φρεσὶν
Ἥρας ὅτ' ἐράσσατο, τὰν Διὸς εὐναὶ λάχον 50
πολυγαθέες· ἀλλά νιν ὕβρις εἰς αὐάταν ὑπεράφανον
ὤρσεν· τάχα δὲ παθὼν ἐοικότ' ἀνὴρ
30 ἐξαίρετον ἔλε μόχθον. αἱ δύο δ' ἀμπλακίαι 55
φερέπονοι τελέθοντι· τὸ μὲν ἥρως ὅτι

πότ τινος. The Schol. explains ἀμειπτική. For ποίνη in good sense cf. Pyth. I. 59, Nem. I. 70.

18. Δεινομένειε παῖ.] Cf. Τελαμώνιε π. Soph. *Aj.* 134, Δηιῴα κόρη, Soph. *El.* 570, Pyth. VIII. 19, Ξενάρκειον υἱόν.

πρὸ δόμων.] 'Before her door.' The daughters of the people are meant, not the ladies of the gynaekonitis.

20. δρακεῖσ'.] 'Having assumed an expression of security.' Myers' 'So that her eyes are not afraid for anything' needs a present tense. Cookesley suggests that it is a pres. from δράκημι. Cf. λεόντων ὡς Ἄρη δεδορκότων, Aesch. *Sept. c. Theb.* 53, ὁρῶντ' ἀλκάν, Ol. IX. 111; for the adjective cf. δριμὺ βλέπειν, Aristoph. *Ran.* 562, Hes. *Sc. H.* 160, δεινὸν δερκομένη.

23. παντᾷ.] 'Round and round.'

24. ἐποιχομένους.] Cf. οἰχνέοντές σφε, Pyth. V. 80, ὅτι πλείσταισι βρότων | ξειναίαις αὐτοὺς ἐποίχονται, τραπέζαις, Ol. III. 40, 'because the Emmemidae do honour to (or 'visit them with') the Tyndaridae with more hospitable boards than all mortals beside.' In the last quotation the ἐπ- will bear a sense of reciprocity, in the present passage still more so.

24. τίνεσθαι.] For inf. cf. Pyth. I. 68.

26. μακρόν.] Proleptic; cf. Pyth. I. 51. Aesch. *Persae* 298, ἄνανδρον τάξιν ἠρήμου θανών.

27. λάχον.] Cf. γάμου μέρος λαχοῦσα, Soph. *Antig.* 918.

28. αὐάταν.] The first syllable is short as in Pyth. III. 24, so that T. Mommsen writes ἀΓάταν. The word is connected with ἀάω, οὐτάω ὠτειλή, from √VAN or VĀ, 'harm.'

29. ἀνήρ.] Emphatic. He had presumed as if a God.

30. δ'.] Epexegetic.

31. μὲν—τε (v. 33).] Cf. Pyth. XI. 1, Frag. 53 [45]. 11, γόνον ὑπάτων

ἐμφύλιον αἶμα πρώτιστος οὐκ ἄτερ τέχνας ἐπέμιξε θνατοῖς,

Ἀντ. β'.

ὅτι τε μεγαλοκευθέεσσιν ἔν ποτε θαλάμοις 60
Διὸς ἄκοιτιν ἐπειρᾶτο. χρὴ δὲ κατ' αὐτὸν αἰεὶ παντὸς ὁρᾶν μέτρον.
35 εὐναὶ δὲ παράτροποι ἐς κακόταθ' ἀθρόαν 65
ἔβαλόν ποτε καὶ τὸν ἵκοντ'· ἐπεὶ νεφέλᾳ παρελέξατο,
ψεῦδος γλυκὺ μεθέπων, ἄϊδρις ἀνήρ·
εἶδος γὰρ ὑπεροχωτάτᾳ πρέπεν οὐρανιᾶν 70
θυγατέρι Κρόνου· ἄντε δόλον αὐτῷ θέσαν
40 Ζηνὸς παλάμαι, καλὸν πῆμα. τὸν δὲ τετράκναμον ἔπραξε δεσμόν,

Ἐπ. β'.

ἑὸν ὄλεθρον ὅγ'· ἐν δ' ἀφύκτοισι γυιοπέδαις πεσὼν τὰν πολύκοινον ἀνδέξατ' ἀγγελίαν. 75

πατέρων μελπέμεν γυναικῶν τε Καδμειᾶν ἔμολον, Soph. *Phil.* 1056, ἐπείπερ ἐστι μὲν | Τεῦκρος παρ' ὑμῖν ...ἐγώ θ', κ.τ.λ., Eur. *Or.* 1317, πάλιν κατάστηθ' ἡσύχῳ μὲν ὄμματι | χροᾷ τ' ἀδήλῳ τῶν δεδραμένων πέρι, Ol. IV. 15.

32. Cf. πρωτοκτόνοισι προστροπαῖς Ἰξίονος, Aesch. *Eum.* 718.

ἐμφύλιον αἷμα.] Cf. αἷμα συγγενές, Eur. *Suppl.* 148.

34. χρὴ δέ, κ.τ.λ.] Here we have a concise statement of the Pythagorean doctrine of the relative ethical mean formulated by Aristotle, *Nik. Eth.* II.

35. Cf. ἑτέρῳ λέχεϊ δαμαζομέναν ἔννυχοι πάραγον κοῖται, Pyth. XI. 24.

36. I have followed Don. reading ἔβαλόν ποτε καὶ τὸν ἵκοντ' (τὸν ἵκ. = τὸν προσίκτορα, cf. Aesch. *Eum.* 435) notwithstanding ῑ for regular ῐ. After most MSS. Benedict reads ἔβαλον ποτὶ καὶ τὸν ἵκοντ' = καὶ τὸν ποθίκοντα, T. Mommsen ἔβαλον, π. κ. τ. ἵ. = καὶ ὃν ποθίκοντο 'e'en whom they approach.' Böckh read first ἐ. ποτὶ κοῖτον ἱκόντ', and afterwards ἐ. ποτε καὶ τὸν ἑκόντ' after Bothe.

As to the last conjecture Don. regards it as only tolerable on the very questionable hypothesis that Pindar alludes to Hiero's criminal design on his sister-in-law Dâmareta, widow of Gelo, wife of Polyzêlos, and her son by Gelo. The story of Ixion scarcely suits the supposed allusion, which would be moreover imprudent and out of harmony with the tone of the Ode. ἵκω (which is only in the Middle Voice used absolutely with the meaning 'come as a suppliant' in Homer) ἱκνέομαι, ἱκανός, ἵκμενος, οἶκος, προΐκτης, προΐσσομαι, προῖξ are from the √VIK 'to go to for shelter.' Don.'s version is somewhat shaken by ἀπροσίκτων ἐρώτων, Nem. XI. 48. Render, 'for a union leading him from his purpose cast into manifold trouble even the suppliant.'

40. καλὸν πῆμα.] Hes. *Theog.* 585, καλὸν κακόν.

ἄνευ οἱ Χαρίτων τέκεν γόνον ὑπερφίαλον,
μόνα καὶ μόνον, οὔτ' ἐν ἀνδράσι γερασφόρον οὔτ' ἐν
θεῶν νόμοις· 80
τὸν ὀνύμαξε τράφοισα Κένταυρον, ὃς
ἵπποισι Μαγνητίδεσσιν ἐμίγνυτ' ἐν Παλίου 85
σφυροῖς, ἐκ δ' ἐγένοντο στρατὸς
θαυμαστός, ἀμφοτέροις
ὁμοῖοι τοκεῦσι, τὰ ματρόθεν μὲν κάτω, τὰ δ' ὕπερθε
πατρός.

Στρ. γ'.

θεὸς ἅπαν ἐπὶ ἐλπίδεσσι τέκμαρ ἀνύεται, 90
θεός, ὃ καὶ πτερόεντ' αἰετὸν κίχε, καὶ θαλασσαῖον
παραμείβεται
δελφῖνα, καὶ ὑψιφρόνων τιν' ἔκαμψε βροτῶν, 95
ἑτέροισι δὲ κῦδος ἀγήραον παρέδωκ'. ἐμὲ δὲ χρεὼν
φεύγειν δάκος ἀδινὸν κακαγοριᾶν.
εἶδον γὰρ ἑκὰς ἐὼν ταπόλλ' ἐν ἁμαχανίᾳ

ἔπραξε.] Equivalent to ἐπράξετο, cf. Isthm. IV. 7, ἔν τ' ἀγωνίοις ἀέθλοις ποθεινὸν κλέος ἔπραξεν, Ol. XIV. 22.

41. ἀγγελίαν.] The message is given *v.* 24.

42. 'Without blessing of the Graces did she bear to him a monstrous offspring, sole of her kind and it the same.'

ὑπερφίαλον.] From √φυ; cf. δρία by δρῦς, σίαλος 'a fat hog' by σῦς.

43. νόμοις.] Dissen renders 'where the laws of gods have force,' comparing *Cum semel infernas intrarant funere leges*, Prop. IV. 11, 3. It means rather 'the customary worship of the Gods.'

48. τὰ ματρόθεν.] 'Having the parts derived from their dams netherward, but their upper parts from the sire.' Note the inversion of the phrase in the second clause.

49. Cf. τοῖσι τέλειον ἐπ' εὐχᾷ κωμάσομαί τι παθὼν ἐσλόν, Pyth. IX. 89. Render 'God accomplishes every end upon conceiving it.'

51. τινα.] 'Many a one.' Cf. καί τινα σὺν πλαγίῳ | ἀνδρῶν κόρῳ στείχοντα τὸν ἐχθρότατον | φᾶσέ νιν δώσειν μόρῳ, Nem. I. 64. Where τινὰ ἀνδρ. τὸν ἐχθ. clearly means 'some (or many) of the most hateful.'

52. ἐμὲ δέ, κ.τ.λ.] 'But 'tis meet that I avoid the excessive bite of evil-speaking. For I have seen, though far removed in time, chiding Archilochos generally in distress through battening on grievous abuse of his enemies. But to have wealth together with destiny's fair lot of wisdom is best. Thou manifestly hast it so as to display it with liberal soul.' 'Wisdom' means, as usual in Pindar, 'the minstrel's talent and lore.'

54. ἑκὰς ἐών.] Archilochos flourished B.C. 688—620.

55 ψογερὸν Ἀρχίλοχον βαρυλόγοις ἔχθεσιν 100
πιαινόμενον· τὸ πλουτεῖν δὲ σὺν τύχᾳ πότμου σοφίας
ἄριστον.

Ἀντ. γ.

τὺ δὲ σάφα νιν ἔχεις, ἐλευθέρᾳ φρενὶ πεπαρεῖν, 105
πρύτανι κύριε πολλᾶν μὲν εὐστεφάνων ἀγυιᾶν καὶ
στρατοῦ. εἰ δέ τις
ἤδη κτεάτεσσί τε καὶ περὶ τιμᾷ λέγει 110
60 ἕτερόν τιν' ἀν' Ἑλλάδα τῶν πάροιθε γενέσθαι ὑπέρτερον,
χαύνᾳ πραπίδι παλαιμονεῖ κενεά.
εὐανθέα δ' ἀναβάσομαι στόλον ἀμφ' ἀρετᾷ
κελαδέων. νεότατι μὲν ἀρήγει θράσος 115
δεινῶν πολέμων· ὅθεν φαμὶ καὶ σὲ τὰν ἀπείρονα δόξαν
εὑρεῖν,

Ἐπ. γ'.

65 τὰ μὲν ἐν ἱπποσόαισιν ἄνδρεσσι μαρνάμενον, τὰ δ' ἐν
πεζομάχαισι· βουλαὶ δὲ πρεσβύτεραι 120

56. πιαινόμενον.] Cf. 'I will feed fat the ancient grudge I bear him,' *Merchant of Venice*, Act I. sc. 3.

τὸ πλουτεῖν, κ.τ.λ.] I follow Dissen and Donaldson. For double genitive cf. Pyth. IX. 39. But Prof. Paley gives, after Böckh, 'But the being wealthy with such luck as fate sends us is wisdom's best gift.' Again Tafelius takes σοφίας with πλουτεῖν citing Hes. *W. and D.* 453, Ἀνὴρ φρένας ἀφνειός, Soph. *Antig.* 683, θεοὶ φύουσιν ἀνθρώποις φρένας, | πάντων ὅς ἐστι χρημάτων ὑπέρτατον. Again σοφίας ἄριστον might be 'better far than poetic talent.' Cf. Pyth. XI. 58.

For sentiment cf. Bakchylides Frag. 1, ὄλβιος, ᾧτινι θεὸς μοῖράν τε καλῶν ἔπορεν | σύν τ' ἐπιζάλῳ τύχᾳ ἀφνειὸν βιοτὰν διάγειν.

57. πεπαρεῖν.] Only found here and in Hêsychios. It is probably connected with *appareo*.

58. εὐστεφάνων.] Cf. Ἰλίῳ μέλλοντες ἐπὶ στέφανον τεῦξαι, Ol. VIII. 32, and ἐϋστεφάνῳ ἐνὶ Θήβῃ, Hes. *Theog.* 978. Is it 'well enwalled'?

59. περί.] Pindar uses περὶ with dat. with δηρίομαι, μάρναται, ἁμιλλᾷ, so here we must supply a participle signifying 'contending.' For position cf. *v.* 11, Ol. VII. 12, Pyth. V. 67, VIII. 99.

62. στόλον.] Cookesley after Dissen takes this to be cognate acc. 'voyage.' However the meaning 'prow' is preferable.

ἀμφί.] Cf. ἀμφὶ παλαίσμασιν φόρμιγγ' ἐλελίζων, Ol. IX. 13.

63. θράσος πολέμων.] Cf. τόλμαν καλῶν Nem. VII. 59. For gen. cf. Pyth. V. 106.

ἀρήγει.] Probably ἀρηγ<ἀργ<ἀρκ akin to ἀρκέω, ἀλαλκεῖν. The root is secondary from √AR 'join, fit,' Curt. No. 488.

64. εὑρεῖν.] Attic εὑρέσθαι.

ἀκίνδυνον ἐμοὶ ἔπος σὲ ποτὶ πάντα λόγον
ἐπαινεῖν παρέχοντι. χαῖρε· τόδε μὲν κατὰ Φοίνισσαν
ἐμπολὰν 125
μέλος ὑπὲρ πολιᾶς ἁλὸς πέμπεται·
τὸ Καστόρειον δ' ἐν Αἰολίδεσσι χορδαῖς ἑκὼν
70 ἄθρησον χάριν ἐπτακτύπου
φόρμιγγος ἀντόμενος. 130
γένοι', οἷος ἐσσὶ μαθών· καλός τοι πίθων, παρὰ παισὶν
αἰεὶ

66. ἀκίνδυνον.] Does this mean 'suggesting no risks'? See Introductory remarks.

σέ.] So Böckh for ῥα. He reads ποτὶ σὲ for ποτί ῥα; but he does not adduce a parallel for the position of the pronoun between a preposition and its noun. The pronoun would be more likely to drop out after σ than after ι. If ἔποσε ποτι were left the second ε would be crossed out as redundant and ῥα subsequently appended for the sake of scansion.

67. χαῖρε.] 'Commences the postscript of the ode,...the Kastoreion or song of victory was subsequently sent when the procession returned from Thebes. This Kastoreion was the ἱππικὸς νόμος, cf. Isthm. I. 14—17, Ol. I. 100.' (Don.)

69. ἐν.] Cf. Ol. v. 19, VII. 12, Nem. III. 79, Isth. IV. 27.

ἑκών, κ.τ.λ.] Cf. ἑκόντι τοίνυν πρέπει νόῳ τὸν εὐεργέταν ὑπαντιάσαι Pyth. v. 41. Cookesley fails to see the opposition between τόδε μὲν μέλος and τὸ Καστόρειον δέ, and consequently differs from Don. Render 'But on the Kastoreion in Aeolian mode look kindly, greeting it in honour of the seven-toned cithern.'

70. ἐπτακτύπου.] Cf. Φόρμιγγ' ἑπτάγλωσσον, Nem. v. 24.

72. 'Be true to thyself having learnt what manner of man thou art. With children, mark ye, an ape is pretty, ever pretty. But Rhadamanthys hath attained welfare, because to him was allotted thought's fruit (experience) irreproachable, nor doth his mind within him take delight in dishonesty such as by flatterers' arts ever waiteth on man. The whisperings of calumny are an irresistible evil both to listener and accused, altogether like the temper of foxes. But to the beast of gain how forsooth is this gainful in the issue? For as though the rest of the tackle hath toil of fishery in the depths, I like a cork above the net am undipped in brine. It is impossible for a guileful citizen to utter openly a word so that it have weight among nobles; nevertheless of a surety fawning upon all he weaveth in every way crooked plots. I have no part with him in impudence. Be it mine to befriend my friend. But upon my foe, as though a foe, like a wolf I will run suddenly, treading now here now there in crooked ways. For under every constitution a man of straightforward speech comes to the fore, at a tyrant's court or where the headlong commons, or when the wise have care of the state. One must not contend with God who at times upholds *their* interests, otherwhile again would give high honour to others. But not even this soothes the soul of the envious, but dragging as it were at an overweighted

Στρ. δ'.

καλός. ὁ δὲ Ῥαδάμανθυς εὖ πέπραγεν, ὅτι φρενῶν
ἔλαχε καρπὸν ἀμώμητον, οὐδ' ἀπάταισι θυμὸν τέρπεται
ἔνδοθεν, 135
75 οἷα ψιθύρων παλάμαις ἕπετ' αἰεὶ βροτῷ.
ἄμαχον κακὸν ἀμφοτέροις διαβολιᾶν ὑποφαύτιες, 140
ὀργαῖς ἀτενὲς ἀλωπέκων ἴκελοι.

scale they inflict a painful galling sore on their own heart, ere they attain all that they are devising in their thoughts. For it availeth to bear a yoke lightly after taking it upon the neck. But to kick, mark ye, against the goad is a slippery course. Be it mine to please the noble and to be their associate.'

γένοι'.] Paley says 'As in Ol. XIII. 26, γ. must here stand for εἶης.' The passage is ἀφθόνητος ἔπεσσιν γένοιο ἅπαντα χρόνον Ζεῦ πάτερ. Now χρόνον ἅπαντα may go closely with ἀφθόνητος, and γένοιο = 'become.' So here the poet's advice is confined to a particular case and Don.'s 'continue to be' is wrong. No doubt such an injunction though stated particularly may apply generally. Note that οἷος ἐσσὶ goes with both verb and participle. For phrase cf. *Od.* VII. 312, τοῖος ἐὼν οἷός ἐσσι, τά τε φρονέων ἅ τ' ἐγώ περ.

καλός.] For repetition cf. κῆμὲ γὰρ ἐκ τῶντρω σύνοφρυς κόρα ἐχθὲς ἰδοῖσα—τὰς δαμάλας παρελεῦντα, καλὸν, καλὸν ἦμεν ἔφασκεν Theokr. VIII. 72, Λυσανίη σὺ δὲ ναιχὶ καλὸς, καλός, Kallim. *Epigr.* 30, καλὸς μὲν γάρ ἐστι, καλός, ὦ μῆτερ, Alkiphr. *Ep.* III. The ape seems to have been called Καλλίας at Athens.

πίθων.] Cf. Archilochos *Frag.* 89. In Babrios' *Fables* 564, πίθωνα is used ὑποκοριστικῶς of a young ape (Schneidewin). By πίθηκος is figured 'a wheedler,' cf. Aristoph. *Vesp.*, ὑπό τι μικρὸν ἐπιθήκισα, *Thesm.* 1133, *Equites* 887.

73. φρενῶν καρπόν.] Cf. Nem. X. 12, φρενῶν καρπὸν εὐθείᾳ συνάρμοξεν δίκᾳ.

75. οἷα.] For neuter plural instead of agreement with antecedent cf. Ol. I. 14, ἀγλαΐζεται δὲ καὶ μουσικᾶς ἐν ἀώτῳ οἷα παίζομεν, Pyth. VI. 21 ὀρθὰν | ἄγεις ἐφημοσύναν τά .....φαντὶ Φιλύρας υἱὸν παραιεῖν; Hom. *Hymn. Merc.* 66. Cookesley wrongly 'As delight (τὸ τέρπεσθαι being understood in τέρπεται) is given to (lit. 'follows') a man, &c.'

76. διαβολιᾶν.] Observe διᾶβ.

ὑποφαύτιες.] MSS. ὑποφατιες (2 ὑποφάντιες). Böckh conjectures the text; cf. πιφαύ-σκω. The allusion is to the slanders of Bakchylides, though Hermann thought it was to the ὠτακουσταὶ and ποταγωγίδες 'listeners' and 'spies' whom Aristotle, *Politics* V. 11, says Hiero employed. Plutarch, however, ascribes their introduction to Dionysios. That διαβ. ὑποφ. = διάβολοι is shown by ἴκελοι, cf. ψιθύρων = ψιθυριστῶν *v.* 75.

77. Cf. Aristoph. *Vesp.* 1241, οὐκ ἔστιν ἀλωπεκίζειν οὐδ' ἀμφοτέροισι γίγνεσθαι φίλον. 'It does not do to play the fox (be a calumniator and enemy to both parties in a quarrel) nor to be friendly to both sides.' This is a part which may be undertaken in all good faith, but is impossible to play. The οὐδ' shows the second line is somewhat in opposition to ἀλωπεκίζειν.

ἀτενές.] Used adverbially = παντελῶς, cf. πάνετες τιθήνα, Pyth. I. 20.

κερδοῖ δὲ τί μάλα τοῦτο κερδαλέον τελέθει;
ἅτε γὰρ εἰνάλιον πόνον ἐχοίσας βαθὺ 145
80 σκευᾶς ἑτέρας, ἀβάπτιστός εἰμι, φελλὸς ὡς ὑπὲρ ἕρκος, ἅλμας.

Ἀντ. δ'.

ἀδύνατα δ' ἔπος ἐκβαλεῖν κραταιὸν ἐν ἀγαθοῖς
δόλιον ἀστόν· ὅμως μὰν σαίνων ποτὶ πάντας, ἀγὰν πάγχυ διαπλέκει. 150
οὔ οἱ μετέχω θράσεος. φίλον εἴη φιλεῖν·
ποτὶ δ' ἐχθρὸν ἄτ' ἐχθρὸς ἐὼν λύκοιο δίκαν ὑποθεύσομαι, 155
85 ἄλλ' ἄλλοτε πατέων ὁδοῖς σκολιαῖς.
ἐν πάντα δὲ νόμον εὐθύγλωσσος ἀνὴρ προφέρει,
παρὰ τυραννίδι, χὠπόταν ὁ λάβρος στρατός, 160
χὤταν πόλιν οἱ σοφοὶ τηρέωντι. χρὴ δὲ πρὸς θεὸν οὐκ ἐρίζειν,

78. κερδοῖ.] MSS. κέρδει (1 κέρδοι). Huschke read the text. κερδὼ is connected with κέρδη 'wiles.' Probably 'trick, wile' is the original signification of κέρδος, and the resulting 'gain' the derivative meaning.

τοῦτο.] i.e. 'to slander.'

79. εἰνάλιον πόνον.] Cf. Theokr. XXI. 39, δειλινὸν ὡς κατέδαρθον ἐν εἰναλίοισι πόνοισι.

80. For metaphor of a cork cf. παῖδες γὰρ ἀνδρὶ κλῃδόνες σωτήριοι | θανόντι. φελλοὶ δ' ὡς ἄγουσι δίκτυον | τὸν ἐκ βυθοῦ κλωστῆρα σώζοντες λίνου, | Aesch. *Choëph.* 505. I think that the poet means that he keeps up his own reputation and that of poets generally, though other poets are trying to drag him down. The net is the band of contemporary poets; the heavy parts are those of poor and precarious repute who try to drag down the cork, Pindar.

81. ἀδύνατα.] For Plur. cf. Pyth. I. 34.

82. ἀστόν.] Cf. βασιλεὺς πραῦς ἀστοῖς, οὐ φθονέων ἀγαθοῖς, Pyth. III. 71.

ἀγάν.] MSS. ἄγαν, which will not scan. Böckh gives ἀγὰν = σπεῖραν, περίκλασιν, καμπήν, Schol. on Aratos *Phaen.* 668, ἀγὴ ὄφιος.

διαπλέκει.] For signification cf. Aeschines *in Ctesiphont.* p. 442, ἀντιδιαπλέκει πρὸς τοῦτο εὐθύς. The metaphor is from the twists and turns of wrestlers.

83. εἴη.] For omission of personal pronoun, cf. Pyth. I. 29.

84. For sentiment, cf. Isthm. II. 66, χρὴ δὲ ἔρδοντα μαυρῶσαι τὸν ἐχθρόν. Archil. Frag. 65 (Bergk), ἐν δ' ἐπίσταμαι μέγα | τὸν κακῶς με δρῶντα δεινοῖς ἀνταμείβεσθαι κακοῖς.

86. ἐν.] For ἐς, cf. *v.* 11.

88. For sentiment, cf. *Theognis* 687, οὐκ ἔστιν θνητοῖσι πρὸς ἀθανάτους μαχέσασθαι | οὐδὲ δίκην εἰπεῖν· οὐδένι τοῦτο θέμις.

Ἐπ. δ'.

ὃς ἀνέχει ποτὲ μὲν τὰ κείνων, τότ' αὖθ' ἑτέροις ἔδωκεν
μέγα κῦδος. ἀλλ' οὐδὲ ταῦτα νόον 165
90 ἰαίνει φθονερῶν· στάθμας δέ τινος ἑλκόμενοι
περισσᾶς ἐνέπαξαν ἕλκος ὀδυναρὸν ἑᾷ πρόσθε καρδίᾳ,
πρὶν ὅσα φροντίδι μητίονται τυχεῖν. 170
φέρειν δ' ἐλαφρῶς ἐπαυχένιον λαβόντα ζυγὸν
ἀρήγει· ποτὶ κέντρον δέ τοι
95 λακτισδέμεν τελέθει
ὀλισθηρὸς οἶμος. ἀδόντα δ' εἴη με τοῖς ἀγαθοῖς ὁμιλεῖν. 175

89. *μὲν—αὖθ'.*] Cf. *οὗτος μὲν δὴ ἄεθλος ἀάατος ἐκτετέλεσται. | νῦν αὖτε σκοπὸν ἀλλὸν ὃν οὔπω τις βάλεν ἀνὴρ | εἴσομαι, Od.* XXII. 5.

κείνων.] The poet's rivals.

ταῦτα.] i.e. getting their turn of exaltation.

90. *στάθμας κ.τ.λ.*] 'Dragging at a measuring line' is not satisfactory; on the other hand *στάθμα* is not found to mean 'weight,' *σταθμός.* The genitive follows analogy of verbs meaning 'hold' 'grasp.' Cookesley should not say that *ἐπὶ* can be understood. I cannot agree with Don. that *στάθμη* always means a 'standard' 'measuring line' elsewhere in Pindar. It seems to be =to *γραμμή*, the line across the stadium at the starting or (Pyth. IX. 118) winning place, in Nem. VI. 7, *καίπερ ἐφαμερίαν οὐκ εἰδότες οὐδὲ μετὰ νύκτας ἄμμε Πότμος | οἷαν τιν' ἔγραψε δραμεῖν ποτὶ στάθμαν.*

91. *ἕλκος.*] Here we have a play on the word *ἑλκόμενοι.*

94. Cf. Aesch. *Prom. Vinct.* 322, *οὔκουν ἐμοί γε χρώμενος διδασκάλῳ πρὸς κέντρα κῶλον ἐκτενεῖς ὁρῶν ὅτι τραχὺς μόναρχος οὐδ' ὑπεύθυνος κρατεῖ,* and *Agam.* 1624, *πρὸς κέντρα μὴ λάκτιζε μὴ παίσας μογῆς.*

PYTHIA III.

ON VICTORIES OF A RIDING HORSE PHERENIKOS, WON BY HIERO, TYRANT OF SYRAKUSE.

INTRODUCTION.

THIS ode celebrates victories of the horse Pherenikos, who won the Pythian prize, B.C. 486 and 482; but the appellative Αἴτναιος (*v.* 69) proves this ode to be later than B.C. 476: therefore it must have been composed either B.C. 474 or 470. I incline (after Dissen) to the former of these dates, that of the first Pythian ode, in which Hiero's illness is mentioned. The tyrant probably knew then that his disease was incurable, though he did not die until B.C. 467, probably in the prime of life, as Pindar says he was young at the time of the battle of Himera, B.C. 480.

A horse Pherenikos won at the Olympic games, B.C. 472. If it be the same horse that won at Pytho, he must have been decidedly "aged" at the time of his Olympian victory, viz. at least 15 years old, unless the received dates of the Pythian victories are quite wrong. Mr Abraham Moore suggests that there may have been more than one Pherenikos in Hiero's stud, see my note on Ol. I. 18. If not, commentators ought to do the animal the justice of pointing out his extraordinary retention of vigour[1]. Mr E. Myers would put the victory (he ignores the scholia entirely) B.C. 474, and the ode a good deal later than the victory. The language of the ode would suit the close of Hiero's life best; but it may be conjectured that he rallied unexpectedly after his illness in 474. If this ode had been composed after the Olympian victory, B.C. 472, there would very

[1] Pliny, *Nat. Hist.* XI. 64, gives about sixteen years as old age for horses. At this time, sixteen years is old for well-kept horses that work; though stud horses live to twenty-five or thirty.

probably have been mention thereof, and again, the victory with the chariot won B.C. 474, would probably have received notice, unless the ode had been composed before the Pythian games in that year. An ode intended for an anniversary was probably finished before the festival began. The rhythm is Aeolian.

ANALYSIS.

vv.

1—7. A wish that Cheiron, the instructor of Asklêpios, were still living.

8—46. The myth of the sin and doom of Asklêpios' mother, Korônis, and of his miraculous birth;

47—53. Enumeration of his cures;

54—60. His presumption in raising a man from death for a reward, and the blasting by lightning of himself and his patient.

61, 62. Deprecation of a desire for immortal life, and advice to make full use of practicable resources.

63—67. If possible, the Poet would prevail on Cheiron to train another healer,

68—76. And would have come to Hiero, who is a model ruler, with two blessings, health and a Kômos' ode for Pherenikos' Pythian victories[1].

77—79. He will pray for Hiero to Rhea, who with Pân is worshipped just before his door.

80—82. Introduction of the proverb "The immortals assign to mortals two ills for every single blessing."

82, 83. The ignoble bear ills badly, the noble gracefully.

84—86. Destiny has attached to Hiero the highest prosperity.

86—103. The instability of happiness illustrated by the celestial marriages and subsequent troubles of Pêleus and Kadmos.

103—106. One ought to enjoy present blessings, as prosperity is transitory.

107—111. The poet will make the best of his circumstances, but if

[1] This language may allude to an intended visit which he made, B.C. 473.

the gods proffered him wealth, he would secure fame for the future.

112—115. To poets, Nestor and Sarpedon (types of longevity) owe their celebrity. Verse makes excellence long-lived—But few win such immortality.

Although in this ode wishes are expressed and prayers promised for Hiero's recovery by the poet, yet both his advice and his mythical sketches discourage strong hopes of long life. The general tone of the ode is very like that of the First Olympian. The introduction of the episode of Korônis is not susceptible of any certain explanation. Dissen's suggestion that it refers to the conduct of a daughter of Hiero's, recently deceased, may be dismissed as fanciful and unsatisfactory. I think the poet had in mind the mistakes, fallacies and disappointments experienced by those who consulted professors of the healing art, and so was led to tell of its origin traced to an erring, deceitful human being, as well as to the god of truth. This view also shows the point of the mention of Asklêpios' sin and punishment. It is quite possible that Hiero had been led to expect a cure at a shrine of Asklêpios, perhaps that near Himera; and that Pindar is vindicating the truth of Olympos by showing that infallibility is not to be expected from this inferior member of the theocracy. Again it is shown that even the god of healing himself suffered death prematurely, as also did his mother. A story which suggests such reflections is quite appropriate to the subject of Hiero's illness. It is worthy of remark that among the extant odes addressed to Hiero, this comes next in time to the second Pythian ode, in which occurs the myth of Ixion, brother to Korônis.

Στρ. α'.

Ἤθελον Χείρωνά κε Φιλυρίδαν,
εἰ χρεὼν τοῦθ' ἁμετέρας ἀπὸ γλώσσας κοινὸν εὔξασθαι ἔπος,

2. ἀπὸ γλώσσας.] 'Openly.' Cf. Ol. VI. 13, Ἀγησία, τίν δ' αἶνος ἐτοῖμος, ὃν ἐν δίκᾳ | ἀπὸ γλώσσας Ἄδραστος μάντιν Οἰκλείδαν ποτ' ἐς Ἀμφιάρηον | φθέγξατ'; so that ἁμετέρας is a sort of enallage for ἡμᾶς.

κοινόν.] Schneidewin after one Schol. explains κοινῶς λεγόμενον ἐν τῷ βίῳ, cf. Pyth. v. 101, λεγόμενον ἐρέω. But I think Prof. Paley is right in rendering 'the common prayer of all,' i.e. of the citizens generally.

ζώειν τὸν ἀποιχόμενον,
Οὐρανίδα γόνον εὐρυμέδοντα Κρόνου, βάσσαισί τ' ἄρ-
χειν Παλίου Φῆρ' ἀγρότερον 5
5 *νόον ἔχοντ' ἀνδρῶν φίλον· οἷος ἐὼν θρέψεν ποτὲ* 10
τέκτονα νωδυνίας ἄμερον γυιαρκέος Ἀσκληπιόν,
ἥρωα παντοδαπᾶν ἀλκτῆρα νούσων.

Ἀντ. α'.

τὸν μὲν εὐΐππου Φλεγύα θυγάτηρ,
πρὶν τελέσσαι ματροπόλῳ σὺν Ἐλειθυίᾳ, δαμεῖσα
χρυσέοις 15
10 *τόξοισιν ὕπ' Ἀρτέμιδος,*
εἰς Ἀΐδα δόμον ἐν θαλάμῳ κατέβα, τέχναις Ἀπόλ-
λωνος. χόλος δ' οὐκ ἀλίθιος 20
γίνεται παίδων Διός. ἁ δ' ἀποφλαυρίξαισά μιν
ἀμπλακίαισι φρενῶν, ἄλλον αἴνησεν γάμον, κρύβδαν
πατρός 25
πρόσθεν ἀκειρεκόμᾳ μιχθεῖσα Φοίβῳ·

Ἐπ. α'.

15 *καὶ φέροισα σπέρμα θεοῦ καθαρόν,*
οὐκ ἔμειν' ἐλθεῖν τράπεζαν νυμφίαν,

4. Φῆρ'.] The Φ is Aeolic for θ. With θήρ cf. Lat. *fera*, Eng. 'deer.' Render 'centaur.'

ἀγρότερον.] It is doubtful whether the suffix was originally the comparative *tara*, cf. ἀγροτήρ, ἀγρότειρα.

5. νόον ἀνδρῶν φίλον.] For the gen. cf. φίλαν ξένων ἄρουραν, Nem. IX. 8. It is perhaps best to regard φίλον νόον as equivalent to a compound substantive φιλονοία.

6. νωδ. γυιαρκέος.] The MSS. give the sing., but the metre suggests the plur. which Böckh reads, but cf. χόρῶν, Pyth. IX. 114.

Ἀσκληπιόν.] Probably connected with σκέλλω, σκληρός, σκληφρός 'dry,' 'lean,' with α privative.

9. τελέσσαι.] Cf. ἔτεκεν δ' ἀνίκα Μοῖραι | τέλεσαν ταυροκέρων θεόν, Eur. *Bacch.* 104, so ἀντείλας Διόνυσον, Isth. VI. 5.

χρυσέοις.] A constant epithet of things pertaining to deities.

11. ἐν θαλάμῳ.] 'In her chamber.' This implies that she fell sick and died, but was not stricken with sudden death.

13. αἴνησεν.] Cf. λέκτρ' ἐπῄνεσα, Eur. *Or.* 1672, Pyth. IV. 222.

14. ἀκειρεκόμᾳ.] v. l. ἀκερσεκόμᾳ, which is found in the Frag. of Hêsiod on this legend.

15. καθαρόν.] Involving no defilement or disgrace as did her illicit union with the Arkadian Ischys son of Elatos.

16. ἔμειν' ἐλθεῖν.] Heyne and Dissen—'endure to go to marriage

οὐδὲ παμφώνων ἰαχὰν ὑμεναίων, ἄλικες 30
οἷα παρθένοι φιλέοισιν ἑταῖραι
ἑσπερίαις ὑποκουρίζεσθ' ἀοιδαῖς· ἀλλά τοι
ἤρατο τῶν ἀπεόντων· οἷα καὶ πολλοὶ πάθον. 35
ἔστι δὲ φῦλον ἐν ἀνθρώποισι ματαιότατον,
ὅστις αἰσχύνων ἐπιχώρια παπταίνει τὰ πόρσω,
μεταμώνια θηρεύων ἀκράντοις ἐλπίσιν. 40

Στρ. β'.

ἔσχε τοιαύταν μεγάλαν αὐάταν
καλλιπέπλου λῆμα Κορωνίδος. ἐλθόντος γὰρ εὐνάσθη ξένου
λέκτροισιν ἀπ' Ἀρκαδίας. 45
οὐδ' ἔλαθε σκοπόν· ἐν δ' ἄρα μηλοδόκῳ Πυθῶνι τόσσαις ἄϊεν ναοῦ βασιλεὺς

feasts,' comparing πάντες ἠντιάασθε θεοὶ γάμου, *Il.* xxiv. 62. The poet clearly means that, like Kreüsa in Euripides' *Ion*, Korônis would have married after her child by Apollo was born. If ἐλθεῖν be considered awkward with τράπεζαν it may be regarded as almost redundant, it being often superfluously added to μένω in Epic poems. It might then be rendered 'waited for the marriage feast,' but I prefer 'waited to go to the marriage feast'—taking ἐλθεῖν only with τράπεζαν and governing ἰαχὰν by ἔμειν'.

17. 'Nor for the sound of the full hymenaeal chorus and its pleasantries which maiden companions of the bride's own age love to utter in song at eventide.'

παμφώνων.] Cf. Ol. vii. 12. The Hymenaeos was accompanied by flutes to which this epithet is confined by Pindar.

18. οἷα.] Cf. Ol. i. 16, Pyth. ii. 75, vi. 21.

19. ὑποκουρίζεσθαι.] Gen. 'to call by pet names' or 'to give a flattering term to anything.' Hêsychios gives κουριζομέναις· ὑμεναιουμέναις. This probably gives the original sense of the verb. The Hymenaeal songs contained covert allusions to coarse topics as well as endearments of the bride, and by consequence 'to call or speak in the fashion of *young people* who serenade a bride' includes the meaning we require here and those more commonly conveyed.

20. For sentiment cf. δυσέρωτας εἶναι τῶν ἀπόντων, Thuk. vi. 13, Nem. iii. 30.

21. 'For there is a class amongst men most foolish, of those who think their native estate beneath them, and cast glances at what is afar, pursuing a bootless quest with impracticable hopes. Such a strong infatuation did the passionate Korônis conceive.'

22. παπταίνει.] Cf. μήκετι πάπταινε πόρσιον, Ol. i. 114.

23. θηρεύων.] Cf. κερδέων δὲ χρὴ μέτρον θηρευέμεν, Nem. xi. 47.

24. ἔσχε.] Cf. Pyth. i. 65, *infra v.* 89.

αὐάταν.] The first two syllables are short, cf. Pyth. ii. 28.

25. ξένου.] Ischys.

27. 'But she escaped not the ken of the watchful one, for though

Λοξίας κοινᾶνι παρ' εὐθυτάτῳ γνώμαν πιθὼν 50
πάντα ἴσαντι νόῳ· ψευδέων δ' οὐχ ἅπτεται, κλέπτει τέ μιν
οὐ θεὸς οὐ βροτὸς ἔργοις οὔτε βουλαῖς.

Ἀντ. β'.

καὶ τότε γνοὺς Ἴσχυος Εἰλατίδα 55
ξεινίαν κοίταν ἄθεμίν τε δόλον, πέμψεν κασιγνήταν μένει
θύοισαν ἀμαιμακέτῳ

he was at the time at Pytho rich in offerings of sheep, the king of the shrine, Loxias, perceived it in his most infallible consciousness, having convinced his judgment by his all-knowing intelligence.'

σκοπόν.] Cf. *τοξοφόρον Δάλου θεοδμάτας σκοπόν*, Ol. VI. 59.

μηλοδόκῳ.] Admission to the adyton could only be got after sacrifice of living victims, cf. *ἐπὶ δ' ἀσφάκτοις μήλοισι δόμων μὴ πάριτ' ἐς μυχόν*, Eurip. *Ion*, 229.

τόσσαις.] Aeolic 1st Aor. part. = in sense to *τυχών*, cf. Pyth. IV. 25, X. 33. The best way of explaining the *-σσ-* is to compare *θέσσαν* for *ἔθεσαν*, *ὁμόσσαι* for *ὁμόσαι*, and to assume a √*το* from √TA the primary form from which √√TAK TUK *τεκ-εῖν*, *τυχ-εῖν* are developed.

28. *πιθών.*] Böckh and Dissen read *γνώμᾳ* comparing *γνώμᾳ πεπιθὼν πολυβούλῳ*, Isth. III. 90. Don. also compares *πιθήσας*, Pyth. IV. 109. The MSS give *πεπιθών* against the metre. A gloss however gives *πείσας*. Hermann, Mommsen and others read *γνώμαν*. I was once inclined to read *πιθῶν* as present to *πιθήσας* though not found elsewhere, as the false reading *πεπιθών* seems at first sight to point to *γνώμᾳ* rather than *γνώμαν*; but on the other hand it is not satisfactory to make *γνώμᾳ* identical with *νόῳ*; and it may be that *πιθὼν* was altered by a critic who took *νόῳ* as an objective instead of a modal dative. The Scholiast says that *γνώμαν πεπιθὼν = τὴν πρόγνωσιν* (acc. of respect) *...πεισθεὶς ὑπὸ τοῦ κοινωνοῦ αὐτοῦ νοῦ*. This is much the same as my rendering. The phrase is explanatory of the obscure phrase *κοινᾶνι παρ' εὐθυτάτῳ* 'in concert with his infallible confidant.' Pindar's language emphatically rejects the Hêsiodic legend that a crow was Apollo's informant. Schn. considers *κοιν. παρ' εὐθ.*, to be in special contrast to the crow, called *comes obscurus tripodum*, Stat. *Theb.* III. 506. The reading and rendering I choose are the most emphatic on this view. Hêsiod (Frag. 225 Goettl.) says a crow told Apollo; Pindar says Apollo persuaded himself; so that the active form *πιθὼν* is forcible. Does *πιθὼν* imply that for all his omniscience Apollo was loth to believe the teaching? For the use of *παρὰ* cf. Dem. *Phil.* IV. 136, *ταῦτα τοίνυν ἕκαστον εἰδότα καὶ γιγνώσκοντα παρ' αὐτῷ δεῖ μὰ Δί' οὐ γράψαι κελεύειν πόλεμον...τὸν τὰ βέλτιστα ἐπὶ πᾶσι δικαίοις συμβουλεύοντα.*

29. *ψευδέων.*] Cf. *σὲ (Φοῖβον), τὸν οὐ θεμιτὸν ψεύδει θιγεῖν*, Pyth. IX. 42.

31. *καί.*] 'So,' 'accordingly.'

32. *ξεινίαν κοίταν.*] 'Her couching with the stranger Ischys.'

ἐς Λακέρειαν, ἐπεὶ παρὰ Βοιβιάδος κρημνοῖσιν ᾤκει
παρθένος· δαίμων δ' ἕτερος 60
35 ἐς κακὸν τρέψαις ἐδαμάσσατό νιν, καὶ γειτόνων·
πολλοὶ ἐπαῦρον, ἁμᾷ δ' ἔφθαρεν· πολλὰν δ' ὄρει πῦρ
ἐξ ἑνὸς 65
σπέρματος ἐνθορὸν ἀΐστωσεν ὕλαν.

Ἐπ. β'.

ἀλλ' ἐπεὶ τείχει θέσαν ἐν ξυλίνῳ
σύγγονοι κούραν, σέλας δ' ἀμφέδραμεν
40 λάβρον Ἀφαίστου, τότ' ἔειπεν Ἀπόλλων· Οὐκέτι 70
τλάσομαι ψυχᾷ γένος ἀμὸν ὀλέσσαι
οἰκτροτάτῳ θανάτῳ, ματρὸς βαρείᾳ σὺν πάθᾳ.
ὣς φάτο· βάματι δ' ἐν πρώτῳ κιχὼν παῖδ' ἐκ νεκροῦ 75
ἅρπασε· καιομένα δ' αὐτῷ διέφανε πυρά.

34. παρθένος.] 'In her unwedded state.' The application of this term to a pregnant female is illustrated by the Spartan Παρθενίαι. ᾤκει refers either to the time of Artemis' mission (best), or to the action of the δαίμων ἕτερος, when Korônis was already φέροισα σπέρμα θεοῦ καθαρόν.

ἕτερος.] Schol. quotes Kallimachos Frag. 119, οὐ πάντες ἀλλ' οὓς ἔσχεν ἄτερος δαίμων. Cf. Nem. VIII. 3, τὸν μὲν ἀμέροις ἀνάγνας χερσὶ βαστάζεις ἕτερον δ' ἑτέραις, Plut. *de Isid. et Osir.*, οἱ δὲ τὸν μὲν ἀμείνονα θεὸν τὸν δ' ἕτερον δαίμονα καλοῦσιν; in prose without the opposite expressed, Plato *Phaed.* 114 E. Here the opposite is implied as Apollo is the god of *truth*, whom a power prompting to *deceit* led her to offend. We must not render δαίμων 'fortune,' 'doom' with Cookesley and Myers.

36. ἐπαῦρον.] Schol. quotes Πολλάκι καὶ σύμπασα πόλις κακοῦ ἀνδρὸς ἀπηύρα, Hes. *W. and D.* 238. Cf. Eur. *Suppl.* 223—227. The gen. after ἐπαῦρον is suppressed. The αὐρ of ἀπαυράω ἐπαυρίσκομαι is most likely for αϝαρ. (ἀπούρας for ἀποϝαρας) from √VAR 'take' whence ἐλ-εῖν, αἱρέω for ϝαργω, or for ϝαργω (denom. vb. from lost nominal stem ϝαργο-).

πολλὰν δ'.] Observe the abrupt introduction of a simile. The MSS. give δ'ἐν. I retain δ'='for.' Schol. quotes Euripides (Frag. of *Ino*), μικροῦ γὰρ ἐκ λαμπτῆρος Ἰδαῖον λέπας πρήσειεν ἄν τις. The expression is doubtless proverbial.

37. σπέρματος.] Cf. αἰθοίσας σπ. φλογός, Ol. VII. 48; so *semina flammae*.

38. τείχει.] This use is interesting as it corresponds to the Skt. dêhî 'mound,' 'rampart,' Zend √diz 'to heap up' (Curt. No. 145). Boissonade's suggestion of τεύχει is unnecessary.

41. ὀλέσσαι.] MSS. give ὀλέσαι. The right reading *may* be ὀλέσθαι.

42. ματρός, κ.τ.λ.] Poetically expressed for σὺν ματρὶ βαρέως παθούσῃ.

43. πρώτῳ.] Aristarchos writes τριτάτῳ suggested as the Schol. says by *Il.* XIII. 20, τρὶς μὲν ὀρέξατ' ἰὼν (Ποσειδῶν) τὸ δὲ τέτρατον ἵκετο τέκμωρ.

44. διέφανε.] The Schol. tells

45 καὶ ῥά μιν Μάγνητι φέρων πόρε Κενταύρῳ διδάξαι 80
πολυπήμονας ἀνθρώποισιν ἰᾶσθαι νόσους.

Στρ. γ'.

τοὺς μὲν ὧν, ὅσσοι μόλον αὐτοφύτων
ἑλκέων ξυνάονες, ἢ πολιῷ χαλκῷ μέλη τετρωμένοι 85
ἢ χερμάδι τηλεβόλῳ,
50 ἢ θερινῷ πυρὶ περθόμενοι δέμας ἢ χειμῶνι, λύσαις
ἄλλον ἀλλοίων ἀχέων 90
ἔξαγεν· τοὺς μὲν μαλακαῖς ἐπαοιδαῖς ἀμφέπων,
τοὺς δὲ προσανέα πίνοντας, ἢ γυίοις περάπτων πάν-
τοθεν
φάρμακα, τοὺς δὲ τομαῖς ἔστασεν ὀρθούς·

us that the fire parted and left a gap; lit. 'blazed on both sides.'

47. 'Those then who came afflicted with natural sores or with their limbs wounded by polished bronze or far-hurled stone or with bodies wasted by summer heat or wintry cold he loosed and rescued from their divers pangs. Some by treatment with soothing spells, and others by gracious draughts or wrapping their limbs all about with simples, and others by use of the knife, he set up whole and sound. But even skill lieth in the bonds of greed. Even him gold displayed in the palms did lead seduced by a splendid fee to bring back from death a man already enthralled thereby: and therefore Kronos' son with his hands shot through them both and quickly destroyed the breath of their breasts, for the levin bolt in a moment dealt them death. One must seek from the deities what is befitting mortal minds, knowing what is before our feet, and of what estate we are. Yearn not, dear heart, for the life of the immortals, but make the most of the conditions for practicable achievements which befall.'

τοὺς μὲν ὧν.] Taken up and divided into *τοὺς μὲν v.* 51, *τοὺς δὲ v.* 53, which is explanatory of the general distribution *ἄλλον ἀλλ. v.* 50.

51. Observe the variety of construction *ἀμφέπων...πίνοντας...περάπτων...τομαῖς.* The poet divides the healing art into three departments, those of incantation, medicine and surgery; we must *not* then render *φάρμακα* 'amulets,' or 'charms,' though *περιάμματα* bears these meanings as well as that of *πλάσματα* to which *φάρμακα* is here equivalent. For the use of incantations cf. Tib. I. *vv.* 9—12: *Ille ego, quum tristi morbo defessa iaceres | te dicor votis eripuisse meis; | ipseque te circum lustrari sulfure puro | carmine quum magico praecinuisset anus.* Porphyry tells us that Pythagoras *κατεκήλει δὲ ῥυθμοῖς καὶ μέλεσι καὶ ἐπῳδαῖς τὰ ψυχικὰ πάθη καὶ τὰ σωματικά.* See also Welcker *kl. Schrif.* III. p. 64 sqq.

52. *περάπτων.*] For Aeolic extrusion of *ι*, cf. *περόδοις*, Nem. XI. 40.

53. *ἔστασεν ὀρθούς.*] Cf. *v.* 96. Dissen does not seem to see that *ἔστασεν ὀρθοὺς* applies to the three previous clauses, and that *τομαῖς* is equivalent to *τέμνων.* He compares the transition *δρέπων μέν...*

Ἀντ. γ'.

ἀλλὰ κέρδει καὶ σοφία δέδεται. 95

55 ἔτραπεν καὶ κεῖνον ἀγάνορι μισθῷ χρυσὸς ἐν χερσὶν φανεὶς
ἄνδρ' ἐκ θανάτου κομίσαι
ἤδη ἁλωκότα· χερσὶ δ' ἄρα Κρονίων ῥίψαις δι' ἀμφοῖν ἀμπνοὰν στέρνων καθέλεν 100
ὠκέως, αἴθων δὲ κεραυνὸς ἐνέσκιμψεν μόρον. 105
χρὴ τὰ ἐοικότα πὰρ δαιμόνων μαστευέμεν θναταῖς φρασίν,
60 γνόντα τὸ πὰρ ποδός, οἵας εἰμὲν αἴσας.

Ἐπ. γ'.

μή, φίλα ψυχά, βίον ἀθάνατον
σπεῦδε, τὰν δ' ἔμπρακτον ἄντλει μαχανάν. 110
εἰ δὲ σώφρων ἄντρον ἔναι' ἔτι Χείρων, καί τί οἱ
φίλτρον ἐν θυμῷ μελιγάρυες ὕμνοι
65 ἁμέτεροι τίθεν· ἰατῆρά τοί κέν μιν πίθον 115

ἀγλαΐζεται δέ, Ol. I. 14, which is quite different.

54. There may be a side glance at the necessity for poets taking payment into consideration. Cf. Isth. II. 1—11.

δέδεται.] Cf. δέδεται γὰρ ἀναιδεῖ ἐλπίδι γυῖα, Nem. XI. 45.

55. Plato censures this passage *Rep.* III. p. 408. Virgil gives the legend *Aen.* VII. 764—774. He says Hippolytos was the man restored to life.

56. κομίσαι.] Cf. ὦ Μέγα, τὸ δ' αὖτις τεὰν ψυχὰν κομίξαι οὔ μοι δυνατόν, Nem. VIII. 44.

59. θναταῖς.] Dissen, misled by ὄντας δὲ θνητοὺς θνητὰ καὶ φρονεῖν χρέων, Eur. *Alc.* 809, renders θν. φρασὶ *modesta mente*. The Doric φρασὶ seems to be on the analogy of ἀνδράσι, πατράσι, &c. For sentiment cf. θνατὰ θνατοῖσι πρέπει, Isth. IV. 16, Frag. 33.

60. τὸ πὰρ ποδός.] Here is supposed to be a rare instance of παρὰ with gen. = 'at': cf. Pyth. I. 76, X. 62. If, however, the phrase = 'our immediate future' the idea of motion from is not abandoned. Cf. φόνου παρποδίου νεφέλαν, Nem. IX. 38.

οἵας εἰμὲν αἴσας.] Observe the change from third person singular in γνόντα to first pers. plur. For constr. cf. ἄλλοτε ἄλλων ἐστὶ λόγων, Plato *Gorg.* 482 A, Madv. § 54 *b* Rem. 1.

61. ψυχά.] In spite of the Schol. I think Hiero is addressed, judging by the context. The tenderness is suitable to the theme.

ἀθάνατον.] Condition as well as duration seems to be signified.

62. σπεῦδε.] Cf. μηκέτι μακροτέραν σπεύδειν ἀρετάν, Isth. III. 31, ξυνὸν γὰρ τοῦτο πᾶσι ἀγαθὸν σπεύδεται, Herod. VII. 53.

μαχανάν.] Cf. Pyth. I. 41.

καὶ νῦν ἐσλοῖσι παρασχεῖν ἀνδράσιν θερμᾶν νόσων
ἤ τινα Λατοΐδα κεκλημένον ἢ πατέρος.
καί κεν ἐν ναυσὶν μόλον Ἰονίαν τέμνων θάλασσαν 120
Ἀρέθουσαν ἐπὶ κράναν παρ' Αἰτναῖον ξένον,

Στρ. δ'.

70 ὃς Συρακόσσαισι νέμει βασιλεὺς
πραὺς ἀστοῖς, οὐ φθονέων ἀγαθοῖς, ξείνοις δὲ θαυμαστὸς πατήρ. 125
τῷ μὲν διδύμας χάριτας,
εἰ κατέβαν ὑγίειαν ἄγων χρυσέαν κῶμόν τ' ἀέθλων
Πυθίων αἴγλαν στεφάνοις, 130
τοὺς ἀριστεύων Φερένικος ἔλεν Κίρρᾳ ποτέ·
75 ἀστέρος οὐρανίου φαμὶ τηλαυγέστερον κείνῳ φάος 135
ἐξικόμαν κε βαθὺν πόντον περάσαις.

Ἀντ. δ'.

ἀλλ' ἐπεύξασθαι μὲν ἐγὼν ἐθέλω
Ματρί, τὰν κοῦραι παρ' ἐμὸν πρόθυρον σὺν Πανὶ μέλπονται θαμὰ

66. θερμᾶν.] Feverish symptoms would probably set in occasionally though Hiero's ailment was stone.

67. ἢ πατέρος.] As there is no record of Zeus having been father of any other healer than Apollo we must suppose the poet to have forgotten the impropriety of imagining Cheiron to be turning Apollo into a physician: of course it is a high compliment to Hiero to bring Apollo in.

68. Ἰονίαν.] The southern part of the Adriatic, and the sea between Greece and the part of Italy south of the Iapygian promontory. Cf. Thuk. I. 24, Ἐπίδαμνος ἐστι πόλις ἐν δεξιᾷ ἐσπλέοντι τὸν Ἰόνιον κόλπον, 36, τῆς τε γὰρ Ἰταλίας καὶ Σικελίας καλῶς παραπλοῦ (Κέρκυρα) κεῖται. Pindar would voyage by the Korinthian Gulf and Kerkyra, thence crossing βαθὺν πόντον (v. 76) to the south coast of Iapygia.

69. Αἰτναῖον.] See Introduction.

71. ἀστοῖς.] Cf. Pyth. I. 68, II. 82.

73. στεφάνοις.] The plur. has its proper force, or rather is probably for the dual, see Introd.

74. ποτέ.] The time of the last victory was at least eight years back.

77. ἐπεύξασθαι.] Note the force of the preposition—'to add to my ode a prayer.'

78. Ματρί.] Rhea or Kybele. Pindar cherished the cult of these Phrygian deities as a member of a flute-playing family, the flute being an importation from Phrygia.

κοῦραι.] These or among these may have been Pindar's daughters Prôtomache and Eumêtis.

σεμνὰν θεὸν ἐννύχιαι. 140
80 εἰ δὲ λόγων συνέμεν κορυφάν, Ἱέρων, ὀρθὰν ἐπίστᾳ,
μανθάνων οἶσθα προτέρων·
ἓν παρ' ἐσλὸν πήματα σύνδυο δαίονται βροτοῖς 145
ἀθάνατοι. τὰ μὲν ὦν οὐ δύνανται νήπιοι κόσμῳ φέρειν,
ἀλλ' ἀγαθοί, τὰ καλὰ τρέψαντες ἔξω.

Ἐπ. δ'.

τὶν δὲ μοῖρ' εὐδαιμονίας ἕπεται. 150
85 λαγέταν γάρ τοι τύραννον δέρκεται,
εἴ τιν' ἀνθρώπων, ὁ μέγας πότμος. αἰὼν δ' ἀσφαλὴς
οὐκ ἔγεντ' οὔτ' Αἰακίδᾳ παρὰ Πηλεῖ
οὔτε παρ' ἀντιθέῳ Κάδμῳ· λέγονται μὰν βροτῶν 155
ὄλβον ὑπέρτατον οἳ σχεῖν, οἵτε καὶ χρυσαμπύκων
90 μελπομενᾶν ἐν ὄρει Μοισᾶν καὶ ἐν ἑπταπύλοις 160

80. 'Since, Hiero, thou hast knowledge so as to understand the point of sayings, thou dost learn and know from men of yore.'

μανθάνων.] Proverbs are abiding monitors, so that translators need not make the tense past. For genitive after it cf. Eur. *Rhes.* 129, *μαθόντες ἐχθρῶν μηχανὰς κατασκόπου | βουλευσόμεσθα*, Soph. *Ant.* 723.

82. *νήπιοι.*] The notion of low birth is perhaps included.

83. *τὰ καλά, κ.τ.λ.*] Clearly a proverbial expression. I cannot agree with Don. that it is borrowed from the custom of turning *old* clothes. The Schol. is not responsible for the *old.* Aristides (A.D. 117—180) quotes the passage *à propos* of beggars wearing rags, but saying that they have good clothes at home. I take Pindar's allusion to be to the practice which doubtless prevailed among Greeks who studied their personal appearance of hiding stains or rents (which might befall the newest robes) by arranging the folds. This interpretation suits the phrase *κόσμῳ φέρειν* excellently.

85. *δέρκεται.*] Cf. Ol. VII. 11, *ἄλλοτε δ' ἄλλον χάρις ἐποπτεύει*, Isth. I. 39, Pyth. V. 52.

86. *εἴ τιν'.*] For phrase cf. Ol. I. 56, *εἰ δέ δή τιν' ἄνδρα θνατὸν Ὀλύμπου σκοποὶ—ἐτίμασαν, ἦν Τάνταλος οὗτος.*

Πότμος.] The *θεὸς* of Ol. I. 106, cf. *Πότμος ἄναξ*, Nem. IV. 42.

αἰὼν δ'.] 'But a life free from reverse befel neither Aeakos' son Pêleus nor godlike Kadmos; yet they are said to have gotten bliss higher than all mortals beside, in that they even heard the golden-snooded Muses sing (the one) in M. Pêlion (the other) in seven-gated Thebes when (the latter) took to wife cow-eyed Harmonia and the former Thetis far-famed daughter of sage Nêreus.'

89. *σχεῖν.*] Cf. Pyth. I. 65, *supra v.* 24.

90. *ἐν ὄρει.*] Pêlion, cf. Nem. VII. 22.

καί.] Note the conjunctive where we might expect a disjunctive phrase *ὁ μὲν ἐν ὄρει, ὁ δὲ ἐν Θήβαις*, and also the suppression of *ὁ μέν* in the next line.

ἄϊον Θήβαις, ὁπόθ' Ἁρμονίαν γᾶμεν βοῶπιν,
ὁ δὲ Νηρέος εὐβούλου Θέτιν παῖδα κλυτάν.

Στρ. ε'.

καὶ θεοὶ δαίσαντο παρ' ἀμφοτέροις, 165
καὶ Κρόνου παῖδας βασιλῆας ἴδον χρυσέαις ἐν ἕδραις, ἔδνα τε
95 δέξαντο· Διὸς δὲ χάριν
ἐκ προτέρων μεταμειψάμενοι καμάτων ἔστασαν ὀρθὰν καρδίαν. ἐν δ' αὖτε χρόνῳ 170
τὺν μὲν ὀξείαισι θύγατρες ἐρήμωσαν πάθαις
εὐφροσύνας μέρος αἱ τρεῖς· ἀτὰρ λευκωλένῳ γε Ζεὺς πατὴρ 175
ἤλυθεν ἐς λέχος ἱμερτὸν Θυώνᾳ.

Ἀντ. ε'.

100 τοῦ δὲ παῖς, ὅνπερ μόνον ἀθανάτα
τίκτεν ἐν Φθίᾳ Θέτις, ἐν πολέμῳ τόξοις ἀπὸ ψυχὰν λιπὼν 180
ὦρσεν πυρὶ καιόμενος
ἐκ Δαναῶν γόον. εἰ δὲ νόῳ τις ἔχει θνατῶν ἀλαθείας ὁδόν, χρὴ πρὸς μακάρων 185
τυγχάνοντ' εὖ πασχέμεν. ἄλλοτε δ' ἀλλοῖαι πνοαὶ
105 ὑψιπετᾶν ἀνέμων. ὄλβος οὐκ ἐς μακρὸν ἀνδρῶν ἔρχεται,
ἄπλετος εὖτ' ἂν ἐπιβρίσαις ἕπηται. 190

94. χρυσέαις.] Cf. ἐν θρόνοις Κάδμοιο κούραις, Ol. II. 22. The two passages together suggest that the thrones of Kadmos' palace were celebrated.

95. Διός, κ.τ.λ.] 'And by grace of Zeus they passed out of former troubles and raised up their souls from misery.'

96. μεταμειψάμενοι.] Cf. Ol. XII. 12.

98. αἱ τρεῖς.] Ino, Autonoe and Agave.

99. Θυώνᾳ.] Semele.

103. ἀλαθείας ὁδόν.] Cf. Isth. II. 10. Here 'the usual course of real events' as opposed to 'the forecasts of flatterers' is signified.

104. τυγχάνοντ'.] Equiv. to εὐτυχοῦντα, cf. Ol. II. 51, τὸ δὲ τυχεῖν πειρώμενον ἀγωνίας παραλύει δυσφροναν.

εὖ πασχέμεν.] For sense cf. Nem. I. 32, ἀλλ' (ἔραμαι) ἐόντων εὖ τε παθεῖν καὶ ἀκοῦσαι φίλοις ἐξαρκέων and Theogn. 108, τῶν αὐτοῦ κτεάνων εὖ πασχέμεν.

105. 'Men's bliss cometh not

Ἐπ. ε'.

σμικρὸς ἐν σμικροῖς, μέγας ἐν μεγάλοις
ἔσσομαι· τὸν δ' ἀμφέποντ' αἰεὶ φρασὶν
δαίμον' ἀσκήσω κατ' ἐμὰν θεραπεύων μαχανάν.
εἰ δέ μοι πότμον θεὸς ἁβρὸν ὀρέξαι, 195
ἐλπίδ' ἔχω κλέος εὑρέσθαι κεν ὑψηλὸν πρόσω.
Νέστορα καὶ Λύκιον Σαρπηδόν', ἀνθρώπων φάτις,
ἐξ ἐπέων κελαδεννῶν, τέκτονες οἷα σοφοὶ 200
ἅρμοσαν, γινώσκομεν. ἁ δ' ἀρετὰ κλειναῖς ἀοιδαῖς
χρονία τελέθει. παύροις δὲ πράξασθ' εὐμαρές. 205

for long, whensoever it attendeth them in measure exceeding full.'

106. ἄπλετος.] I think this form should be separated from ἄπλᾱτος and connected with πίμπλημι. Hesych. explains it as πολύς. Cf. Isth. III. 29, ἀπλέτου δόξας, Soph. *Trach.* 981, ἀλλ' ἐπί μοι μελέῳ | βάρος ἄπλετον ἐμμέμονε φρήν. For sentiment cf. ὁ μέγας ὄλβος οὐ μόνιμος ἐν βρότοις, Eur. *Or.* 340, Ol. II. 36, Pyth. VII. 20. The MSS. give ὃς πολύς, of which the πολὺς is clearly a gloss substituted for the true reading.

ἐπιβρίσαις.] Lit. 'after having weighed them down.'

107. σμικροῖς.] 'Small will I be when small my state, great when it is great.' The Schol. and Photius understand this of persons. I follow Dissen, who compares Eur. *El.* 407, ἐν σμικροῖς ὤν, because his interpretation suits the context very much better than the other.

108. τὸν ἀμφέποντ'.] 'The fortune that from time to time attendeth me will I revere in my heart, doing it service wit all my power.'

111. εὑρέσθαι.] By munificence to poets.

πρόσω.] Best taken with ὑψηλὸν which is proleptic, cf. ἀτενὲς ἴκελοι, Pyth. II. 77.

112. The poet seems to imply that fame is independent of longevity. It would appear that Hiero knew that his life was drawing to a close when this ode was composed. This view gives deep significance to the latter part from *v.* 86.

112. φάτις.] Acc. Plur. for φάτιας. Cf. *fabula*, Hor. *Epod.* XI. 10.

113. τέκτονες.] Cf. κεκρότηται χρυσέα κρηπὶς ἱεραῖσιν ἀοιδαῖς | οἷα τειχίζομεν ἤδη ποικίλον | κόσμον αὐδάεντα λόγων, Frag. 206, and Milton's 'build the lofty rhyme.' Don. quotes Kratinos in Schol. on Aristoph. *Equites* 527, τέκτονες εὐπαλάμων ὕμνων.

114. ἁ δ', κ.τ.λ.] 'By glorious (qy. glorifying?) songs is excellence made lasting. But few find it easy to win them.' For sentiment cf. Ol. IV. 10, X. (XI.) 4—10, XI. (X) 91—93, Nem. IV. 6, ῥῆμα δ' ἐργμάτων χρονιώτερον βιοτεύει.

PYTHIA IV.

ON THE VICTORY OF ARKESILAS IV. KING OF KYRENE, WITH THE FOUR-HORSE CHARIOT.

INTRODUCTION.

COMPOSED at Thebes (*v.* 299) for recitation at Kyrêne, in the same year as, but probably before Pyth. v. which celebrates the same victory (won B.C. 466), apparently at the instance of Arkesilas' banished kinsman Dâmophilos, possibly on his commission. A divided duty may have been the cause of the poet's allowing himself so large a freedom of digression i.e. from *v.* 4 to *v.* 63, and from *v.* 68 to *v.* 262, which last is partly applicable to the quarrel between Arkesilas and Dâmophilos, while the allegory *vv.* 263—269, the advice *vv.* 270—276 bear on Dâmophilos' banishment. Further from *vv.* 277—279 it may reasonably be inferred that Dâmophilos, who had been staying at Thebes, was concerned in the transmission of the ode. He may have provided and himself taught an especially good messenger who was in his turn to teach the chorus. Yet more from *v.* 279 to *v.* 299, the end, the praises and hopes of Dâmophilos are sung. Altogether on the assumption that Arkesilas asked for and paid for the ode himself the poet cannot be acquitted of unfairness, and of running a serious risk of doing this friend more harm than good.

The rhythm is Dorian.

ANALYSIS.

vv.

1—3. The muse is invoked to celebrate Arkesilas' victory at Pytho,

4—8. Where was delivered the oracle which sent Battos to found Kyrêne.

9—12. And brought about at length the fulfilment of Mêdeia's prophecy.

13—58. Mêdeia's account of the gift of the sod to Euphêmos by Triton, of its loss, and her prophecy anent the colonisation of Thêra and Kyrêne.

59—63. Account of the delivery of the oracle to Battos.

64—67. Of the glory of Battos' descendant Arkesilas and of his Pythian victory.

67—256. Episode of the Argonauts, consisting of a succession of elaborately finished scenes closely connected by narrative, viz.—The appearance of Iâson at Iolkos *vv.* 78—120. The interview between Pelias and Iâson *vv.* 132—168. The starting of the Argo *vv.* 188—202. The ploughing with the brazen bulls *vv.* 224—241.

256—262. Of the colonization of Thêra and Kyrêne by Euphêmos' descendants.

263—269. Allegory of the lopped oak.

270—276. Praise of Arkesilas' rule.

276—287. Praise of Dâmophilos introduced by Homer's dictum on the value of a good messenger.

287—299. Of Dâmophilos' exile and hopes of return.

This ode is the finest extant specimen of Pindar's poetry. It comprises a masterpiece of Lyric, as opposed to Epic, narrative in the story of the Argonauts. The length of the digression scarcely needs explanation, so skilfully is it introduced, and so clearly is the bearing of the Minyan expedition on the founding of Kyrêne kept in view. It has been suggested that the relations between Pelias and Iâson are intended to suggest an analogy between those of Arkesilas and Dâmophilos: but if so, Pindar must have felt confident that Arkesilas' vanity would keep him blind to such an insulting comparison. Rather, let us consider that the interview between Pelias and Iâson, brought in without any motive beyond that of artistic propriety, chanced to afford an example for Arkesilas' imitation, and gave occasion for a general sentiment applicable to the enmity which had subsisted between Arkesilas and Dâmophilos (*vv.* 145, 146). Dissen is doubtless right in the suggestion that the noble moderation of Iâson in vindicating his undoubted rights was put forth as an example for Arkesilas to follow, while at the same time the character ascribed to Iâson seems to have been suggested to the poet by that of Dâmophilos. Perhaps *vv.* 158, 159 covertly inculcate the duty of restoring an exile to his home.

Στρ. α'.

Σάμερον μὲν χρή σε παρ' ἀνδρὶ φίλῳ
στᾶμεν, εὐΐππου βασιλῆϊ Κυράνας, ὄφρα κωμάζοντι
σὺν Ἀρκεσίλᾳ,
Μοῖσα, Λατοίδαισιν ὀφειλόμενον Πυθῶνί τ' αὔξῃς
οὖρον ὕμνων,
ἔνθα ποτὲ χρυσέων Διὸς αἰητῶν πάρεδρος
οὐκ ἀποδάμου Ἀπόλλωνος τυχόντος ϝιέρεα
χρῆσεν οἰκιστῆρα Βάττον καρποφόρου Λιβύας, ἱερὰν
νᾶσον ὡς ἤδη λιπὼν κτίσσειεν εὐαρμάτον

1. Σάμερον.] Probably not for τάμερον but compounded with the pronominal element *sa*, which we have in ὁ, ἡ, οἱ, αἱ, while the Attic used *ta*. The neuter accusative termination corresponds to the Sanskrit method of forming adverbs from substantives with a prepositional or adverbial prefix, cf. ἀντίβιον by ἀντιβίην, ὑπέρβιον.

3. Λατοίδαισιν.] Cf. Nem. IX. 4, διδύμοις παίδεσσιν (Λατοῦς)...Πυθῶνος αἰπεινᾶς ὁμοκλάροις ἐπόπταις. Clearly then Dissen is right in explaining the word to mean Apollo and Artemis, who, with their mother, presided over the Pythian games.

Πυθῶνί τ'.] Cf. *infra*, *v.* 66, Nem. IV. 9, Κρονίδᾳ τε Δὶ καὶ Νεμέᾳ.

αὔξῃς.] There is no need to render 'raise and send abundantly.' Rather, 'freshen the gale of songs.'

οὖρον.] Cf. εὔθυν' ἐπὶ τοῦτον ἐπέων ὦ Μοῖσ' ἄγ' οὖρον | εὐκλεῖα, Nem. VI. 29, where εὐκλεῖα is for εὐκλεϝα acc. sing.; see also Ol. IX. 47.

4. αἰητῶν.] So one MS.; the rest αἰετῶν. These were representations of the eagles said to have been sent from east and west to determine by their meeting the centre of the earth, which adorned the ὀμφαλὸς or white hemispherical stone in the adytum at Delphi. Remember that Apollo was the interpreter of the will of Zeus, cf. Aesch. *Eum.* 19, Διὸς προφήτης ἐστὶ Λοξίας πατρός.

5. Cf. Pyth. III. 27. It appears that the responses delivered at Delphi varied in correctness according as the God was supposed to be present or absent, for instance, at his other special haunts Dêlos and Patara.

ἱέρεα.] Scans as a dactyl. The best MSS. give this Aeolic form; others ἱερέα. Böckh and Don. read ἱρέα.

6. χρῆσεν.] 'Declared Battos colonist of fruitful Libya that leaving the sacred isle he should at length found a city famed for goodly chariots, &c.'

ἱερὰν νᾶσον.] Thêra. The epithet refers to the number of deities there worshipped.

7. ὡς κτίσσειεν.] Dissen and Prof. Paley take this phrase as final. 'That he should found' should after a *verbum declarandi* of course be ὡς κτίσοι. For the construction cf. ὡς ἂν κτίσαιεν, Ol. VII. 42. The poet seems to have wavered between the senses of 'declaring' and 'ordering' in χρῆσεν. ἤδη is explained by *vv.* 9, 10. Prof. Paley renders 'at once'; but he did not obey 'at once' according to Hêrodotos, IV. 155, 157. For the words of the oracle cf. *infra*, *v.* 69.

πόλιν ἐν ἀργινόεντι μαστῷ,

Ἀντ. α'.

καὶ τὸ Μηδείας ἔπος ἀγκομίσαιθ' 15
10 ἑβδόμᾳ καὶ σὺν δεκάτᾳ γενεᾷ Θήραιον, Αἰήτα τό ποτε ζαμενὴς
παῖς ἀπέπνευσ' ἀθανάτου στόματος, δέσποινα Κόλχων. εἶπε δ' οὕτως
ἡμιθέοισιν Ἰάσονος αἰχματᾶο ναύταις· 20
Κέκλυτε, παῖδες ὑπερθύμων τε φωτῶν καὶ θεῶν·
φαμὶ γὰρ τᾶσδ' ἐξ ἁλιπλάκτου ποτὲ γᾶς Ἐπάφοιο κόραν 25
15 ἀστέων ῥίζαν φυτεύσεσθαι μελησίμβροτον
Διὸς ἐν Ἄμμωνος θεμέθλοις.

Ἐπ. α'.

ἀντὶ δελφίνων δ' ἐλαχυπτερύγων ἵππους ἀμείψαντες θοάς, 30
ἀνία τ' ἀντ' ἐρετμῶν δίφρους τε νωμάσοισιν ἀελλόποδας.

8. ἀργῑνόεντι.] So most MSS. This is defended by the proper names Ἀργῖνον, Ἀργῑνοῦσαι. Hermann, Böckh, Don. read ἀργάεντι for the Triclinian ἀργήεντι.

μαστῷ.] Cf. Pyth. IX. 57, ὄχθος ἀμφίπεδος, of Kyrêne. 'And should revive by fulfilment for Thêra in the seventeenth generation the utterance of Mêdeia.' Her prophecy was delivered at Thêra (*v.* 42) on the way from Lake Tritônis to Lêmnos.

10. Θήραιον.] The position requires that it should be taken as an extension of the predicate. Battos or Aristoteles was the 17th in descent from Euphêmos, and he made Thêra μεγαλᾶν πολίων ματρόπολιν (*v.* 20).

ζαμενής.] 'Inspired.' Cf. Pyth. IX. 39, ζαμενὴς κένταυρος, where the context suits the metaphysical meaning.

14. Ἐπάφαιο κόραν.] Note the confusion between the thing personified and the personification; see *Essay on Style*.

15. ἀστέων ῥίζαν.] Cf. Pyth. IX. 8. The cities were Apollônia, Barka, Hesperides against which Arkesilas was organising an expedition, and Teuchira.

φυτεύσεσθαι.] 'shall have planted in her.'

16. 'Near the foundations of the temple of Zeus Ammon' (cf. Ol. VI. 16). Or 'on foundations sacred to Zeus Ammon,' whose oasis and temple were in Libya not very far from Kyrêne. The Schol. says that the whole district was sacred to this God.

18. δίφρους τε.] 'And instead of oars reins of storm-footed chariot-teams, (them) they shall speed.'

The conjunction is generally ignored and only ἀνία taken with

κεῖνος ὄρνις ἐκτελευτάσει μεγαλᾶν πολίων
20 ματρόπολιν Θήραν γενέσθαι, τόν ποτε Τριτωνίδος ἐν
προχοαῖς 35
λίμνας θεῷ ἀνέρι εἰδομένῳ γαῖαν διδόντι
ξείνια πρῴραθεν Εὔφαμος καταβὰς
δέξατ'· αἴσιον δ' ἐπί οἱ Κρονίων Ζεὺς πατὴρ ἔκλαγξε
βροντάν· 40

Στρ. β'.

ἀνίκ' ἄγκυραν ποτὶ χαλκόγενυν
25 ναῦ κρημνάντων ἐπέτοσσε, θοᾶς Ἀργοῦς χαλινόν. δώ-
δεκα δὲ πρότερον

ἀμείψαντες. But the reins of riding horses cannot be regarded as instead of oars, while the reins of chariots may be with propriety; so that here we have hendiadys.

19. ὄρνις.] 'Ominous token;' i. e. the clod, cf. Ar. *Av.* 719, ὄρνιν τε νομίζετε πάνθ' ὅσαπερ περὶ μαντείας διακρίνει.

20. Τριτωνίδος ἐν προχοαῖς λίμνας.] The Argonauts somehow went eastward from the Phasis to the ocean stream, the eastern part of which is no doubt a mixture of the Caspian Sea and the Persian Gulf, and to the Red Sea (*v.* 251) which seems to be included under the term Ὠκεανός, *v.* 26. Thence they carried the ship for twelve days to Lake Tritônis over land. Thus it is possible that in this version of the return, which differs materially from that of Apollônios Rhodios, the Nile's western mouth is called Lake Tritônis, it being nearer to Kyrêne than the *Palus Tritonis*, which used to communicate with the Lesser Syrtis. On the other hand the poet's ἐρυθρὸς πόντος may be used in the large Hêrodotean sense applying to all the sea between India and Africa, and, the shape of Africa not being known, the overland passage may have been imagined as across the West of Africa to the Lake near the Lesser Syrtis. This variety of the legend might well arise after the circumnavigation of Africa achieved by order of Psammêtichos. The next place on their route which Pindar mentions was Thêra then called Kallistê, which they reached some time after their departure from Libya. Pindar ignores their intermediate wanderings about Italy and Kerkyra. Other accounts tell of a visit to Lêmnos before the arrival at Kolchis.

21. θεῷ.] For dat. with δέκομαι 'to receive as a compliment or favour,' cf. δέξαι δέ οἱ στεφάνων ἐγκώμιον τεθμόν, Ol. XIII. 29, *infra v.* 37.

22. ξείνια.] See *vv.* 34—37.

23. αἴσιον.] Extension of predicate. 'And thereupon, Father Zeus Kronos' son sent a thunder-clap as a sanction.'

25. ἐπέτοσσε.] Cf. Pyth. III. 27, X. 33, where it takes acc. ῥέζουσας, so that ποτικρημνάντων is gen. abs. without pronoun; cf. Pyth. VIII. 43, 85, I. 26.

χαλινόν.] Cf. Eur. *Hec.* 539, Λῦσαί τε πρύμνας καὶ χαλινωτήρια | νεῶν δὸς ἡμῖν.

ἁμέρας ἐξ Ὠκεανοῦ φέρομεν νώτων ὕπερ γαίας ἐρή-
μων 45
εἰνάλιον δόρυ, μήδεσιν ἀνσπάσσαντες ἁμοῖς.
τουτάκι δ' οἰοπόλος δαίμων ἐπῆλθεν, φαιδίμαν 50
ἀνδρὸς αἰδοίου πρόσοψιν θηκάμενος· φιλίων δ' ἐπέων
30 ἄρχεται, ξείνοις ἅτ' ἐλθόντεσσιν εὐεργέται
δεῖπν' ἐπαγγέλλοντι πρῶτον. 55

Ἀντ. β'.

ἀλλὰ γὰρ νόστου πρόφασις γλυκεροῦ
κώλυεν μεῖναι. φάτο δ' Εὐρύπυλος Γαιαόχου παῖς
ἀφθίτου Ἐννοσίδα
ἔμμεναι· γίνωσκε δ' ἐπειγομένους· ἂν δ' εὐθὺς ἁρπάξαις
ἀρούρας 60
35 δεξιτερᾷ προτυχὸν ξένιον μάστευσε δοῦναι.
οὐδ' ἀπίθησέ νιν, ἀλλ' ἥρως ἐπ' ἀκταῖσιν θορών,
χειρί οἱ χεῖρ' ἀντερείσαις δέξατο βώλακα δαιμονίαν. 65
πεύθομαι δ' αὐτὰν κατακλυσθεῖσαν ἐκ δούρατος
ἐναλίᾳ βᾶμεν σὺν ἅλμᾳ

Ἐπ. β'.

40 ἑσπέρας ὑγρῷ πελάγει σπομέναν. ἦ μάν νιν ὤτρυνον
θαμὰ 70

26. *νώτων.*] Cf. *infra v.* 228, Ol. VII. 87, *ὦ Ζεῦ πάτερ, νώτοισιν Ἀταβυρίου μεδέων.*

29. *φιλίων, κ.τ.λ.*] 'And he began a friendly address in such terms as the kindly disposed use when first proffering hospitality to strangers on their arrival.'

30. *ἄρχεται.*] A minority of MSS. read *ἄρχετο.* The present gives variety.

32. *ἀλλὰ γάρ.*] 'But (we declined to stay) for.'

33. *Εὐρύπυλος.*] The mythical king of the district.

Ἐννοσίδα.] This is most probably not for *Ἐννοσιγαῖος* as is generally said. The change of γ to δ is rare. The Attic form δᾶ and the Theokritean δὰν, which have been supposed to be for γᾶ, γᾶν, are probably for δγᾶ, δγᾶν and equivalent to Ζὴν or Ζῆνα, cf. Curt. *Ἐννοσίδα* is probably for *Ἐννοσίδγα* < *Ἐννοσιγαο* formed from the stem *Ἐννοσι-* (for *ἐνϝοσι* 'a shaking' from the √ϝοθ whence *ὠθέω*) and the suffix *-γα.*

36. *ἀπίθησέ νιν.*] 'Nor did he (Eurypylos) fail to persuade him (Euphêmos).' Hermann reads the dat. *ἵν*=*οἱ.* Perhaps 'nor did he (Euphêmos) disobey him (Eurypylos)' is to be defended by *εὐμενέοντες ἀνέψιον, infra v.* 127.

37. *οἱ.*] Cf. *supra v.* 21.

βώλακα.] The receiving of earth was a token of sovereignty.

λυσιπόνοις θεραπόντεσσιν φυλάξαι· τῶν δ' ἐλάθοντο φρένες·
καί νυν ἐν τᾷδ' ἄφθιτον νάσῳ κέχυται Λιβύας 75
εὐρυχόρου σπέρμα πρὶν ὥρας. εἰ γὰρ οἴκοι νιν βάλε πὰρ χθόνιον
Ἅιδα στόμα, Ταίναρον εἰς ἱερὰν Εὔφαμος ἐλθών,
45 υἱὸς ἱππάρχου Ποσειδάωνος ἄναξ, 80
τόν ποτ' Εὐρώπα Τιτυοῦ θυγάτηρ τίκτε Καφισοῦ παρ' ὄχθαις·

Στρ. γ'.

τετράτων παίδων κ' ἐπιγεινομένων
αἷμά οἱ κείναν λάβε σὺν Δαναοῖς εὐρεῖαν ἄπειρον.
τότε γὰρ μεγάλας 85
ἐξανίσταται Λακεδαίμονος Ἀργείου τε κόλπου καὶ Μυκηνᾶν.
50 νῦν γε μὲν ἀλλοδαπᾶν κριτὸν εὑρήσει γυναικῶν
ἐν λέχεσιν γένος. οἵ κεν τάνδε σὺν τιμᾷ θεῶν 90
νᾶσον ἐλθόντες τέκωνται φῶτα κελαινεφέων πεδίων

41. θεραπόντεσσιν.] For the meaning of the word cf. *v.* 287. The dative is natural after ὤτρυνον in the rare sense 'urgently commanded.' Mêdeia is the subject to ὤτρυνον.

43. πρὶν ὥρας.] 'Before the full time.' Its final disposition ought to have been later and at Taenaros.

46. This verse gives a reason for Pindar being glad to celebrate Euphêmos and his descendants.

49. ἐξανίσταται.] Prof. Paley seems to adopt ἐξανίσταντ' ἂν in his translation though he has not published this reading. One MS. gives -αντο. Dissen after the Schol. explains -ανται as the *praesens propheticum*. As it was, descendants of Euphêmos joined with Thêras in colonizing Thêra. Not, however, as Dissen says, in the fourth generation. For the Minyans who colonized Thêra had married Spartiâte women according to Hêrodotos, while the Dorian conquest of Lakedaemon was in the fifth generation from Hêrakles the contemporary of Euphêmos. Now Argos colonized Rhodes; Lakedaemon, Knidos; Epidauros (Mykênae?) Cos; so that I think Pindar means that some of the original settlers of the Dorian Hexapolis would have gone to Libya at the time of the Dorian migration from Peloponnêsos. The Hêrakleidae were Danai. 'The blood of the fourth generation descended from him' is the fifth generation, during which the Dorian migration might be supposed to have happened. ἐξανίσταται then may be retained as a prophecy of that migration and rendered 'there will be migrations from.'

50. ἀλλοδαπᾶν.] Lêmnian.

52. φῶτα.] Battos.

κελαινεφέων.] For κελαινονεφέων, Cf. Curt. 509 note.

δεσπόταν· τὸν μὲν πολυχρύσῳ ποτ' ἐν δώματι 95
Φοῖβος ἀμνάσει θέμισσιν

Ἀντ. γ'.

55 Πύθιον ναὸν καταβάντα χρόνῳ
ὑστέρῳ νάεσσι πολεῖς ἀγαγὲν Νείλοιο πρὸς πῖον
τέμενος Κρονίδα.
ἦ ῥα Μηδείας ἐπέων στίχες. ἔπταξαν δ' ἀκίνητοι
σιωπᾷ 100
ἥρωες ἀντίθεοι πυκινὰν μῆτιν κλύοντες.
ὦ μάκαρ υἱὲ Πολυμνάστου, σὲ δ' ἐν τούτῳ λόγῳ 105
60 χρησμὸς ὤρθωσεν μελίσσας Δελφίδος αὐτομάτῳ
κελάδῳ·
ἅ σε χαίρειν ἐς τρὶς αὐδάσαισα πεπρωμένον
βασιλέ' ἄμφανεν Κυράνᾳ, 110

Ἐπ. γ'.

δυσθρόου φωνᾶς ἀνακρινόμενον ποινὰ τίς ἔσται πρὸς
θεῶν.

54. ἀμνάσει.] For ἀναμνάσει.

θέμισσιν.] Cf. Δελφοὶ θεμιστῶν ὕμνων μάντιες Ἀπολλωνίδαι, Pind. Frag. 174 [204].

55. καταβάντα.] 'Stepping down from the threshold into;' cf. κατ' οὐδοῦ βάντα, Hom. *Od.* IV. 680.

56. ἀγαγέν.] So most MSS. Doric infinitive. Others ἀγαγεῖν. 'To lead members in ships to the rich precinct near the Nile of the Son of Kronos.'

Νείλοιο.] The Schol. takes N. with Κρονίδα, quoting Αἰγύπτοιο Διϊπετέος ποταμοῖο, *Od.* IV. 581 and Αἰγύπτιε Ζεῦ Νεῖλε, Parmeno. The first quotation proves nothing, as Διϊπετὴς is a general epithet of rivers, and the other Hermann rightly explains to mean *qui Aegyptiis Jupiter es.* For Νείλοιο τέμενος cf. οἴκημα ποταμοῦ, Ol. II. 10.

57. ἔπταξαν.] Cf. σιγῇ πτήξειαν ἄφωνοι, Soph. *Aj.* 171.

59. υἱέ.] Battos.

ἐν.] Cf. ἐν τοῖς ὁμοίοις νόμοις ποιήσαντες τὰς κρίσεις, Thuk. I. 77, Pyth. I. 62. 'Thee in accordance with this rede did the oracular answer of the Delphic bee with cry unsought glorify. For she, after a thrice-uttered salutation, revealed thee as the destined king of Kyrêne when thou wast asking what release from stuttering speech shall there be from the gods.' Hêrodotos omits the salutation (IV. 155), but gives the oracle, Βατ' ἐπὶ φωνὴν ἦλθες· ἄναξ δέ σε Φοῖβος Ἀπόλλων | ἐς Λιβύην πέμπει μηλοτρόφον οἰκιστῆρα.

60. ὤρθωσεν.] Cf. τόντε Θεμιστίου ἀρθώσαντες οἶκον τάνδε πόλιν | θεοφιλῆ ναίοισι, Isth. V. 65.

μελίσσας.] The prophetess is so named because honey was the special food of inspired persons. The Schol. quotes ταῖς ἱεραῖς μελίσσαις τέρπεται; Cf. Ol. VI. 47.

63. ποινά.] Schol. ἀμοιβὴ ἢ λύσις. The intermediate meaning

ἢ μάλα δὴ μετὰ καὶ νῦν, ὥτε φοινικανθέμου ἦρος ἀκμᾷ,
65 παισὶ τούτοις ὄγδοον θάλλει μέρος Ἀρκεσίλας· 115
τῷ μὲν Ἀπόλλων ἅ τε Πυθὼ κῦδος ἐξ ἀμφικτιόνων ἔπορεν
ἱπποδρομίας. ἀπὸ δ' αὐτὸν ἐγὼ Μοίσαισι δώσω 120
καὶ τὸ πάγχρυσον νάκος κριοῦ· μετὰ γὰρ
κεῖνο πλευσάντων Μινυᾶν, θεόπομποί σφισιν τιμαὶ φύτευθεν.

Στρ. δ'.

70 τίς γὰρ ἀρχὰ δέξατο ναυτιλίας;
τίς δὲ κίνδυνος κρατεροῖς ἀδάμαντος δῆσεν ἅλοις;
θέσφατον ἦν Πελίαν 125
ἐξ ἀγαυῶν Αἰολιδᾶν θανέμεν χείρεσσιν ἢ βουλαῖς ἀκάμπτοις.

between 'punishment,' 'fine' and 'release' is 'quittance.' Schol. ἡ ποινὴ ἀπολύσεως ἕνεκεν γίνεται. However compensation may be intended. Cf. Pyth. II. 17. For the story cf. Herod. IV. 155.

64. φοινικανθέμου.] Cf. Isth. III. 36, νῦν δ' αὖ (ἡ τῶν Κλεωννιδῶν ἑστία) μετὰ χειμέριον ποικίλων μηνῶν ζόφον χθὼν ὥτε φοινικέοισιν ἄνθησεν ῥόδοις | δαιμόνων βουλαῖς.

65. ὄγδοον μέρος.] The seventh in descent from Battos, the eighth Kyrênaean descendant of Euphêmos. Cf. τρίτον κασιγνητᾶν μέρος, Pyth. XII. 11.

66. As the Amphictyons founded and presided at the Pythian games, Ἀμφικτυόνων was read till Böckh altered it. Cf. Nem. VI. 40, Isth. III. 26, Nem. X. 19.

69. φύτευθεν.] Cf. δαίμων φυτεύει δόξαν ἐπήρατον, Isth. V. 12.

70. δέξατο.] Lat. *excepit eos*. For suppression of object cf. Pyth. II. 17. 'What origin of their seafaring befell?'

71. This verse seems best explained by supposing an allusion to the version of the legend of Promêtheus followed by Aeschylos, see esp. *Prom. Vinct.* 64, ἀδαμαντίνου νῦν σφηνὸς αὐθάδη γνάθον | στέρνων διαμπὰξ πασσάλευ' ἐρρωμένως, here applied in a metaphorical sense of course. Orelli on *Saeva necessitas | clavos trabales et cuneos manu | gestans aëna*, Hor. *Od.* I. XXXV. 17 (cf. III. XXIV. 5), quotes this passage of Pindar, and also τῶνδ' ἐφήλωται τορῶς γόμφος διαμπάξ, Aesch. *Suppl.* 945. The last passage refers to the custom of nailing up metal plates on which laws &c. were inscribed in temples (Paley). The emblems of Horace suggest *fixedness;* but, as Orelli, I think rightly, explains, the idea is derived from their use in architecture. Hence, neither quotation applies to this passage. The idea of necessity is imported by the Schol. The true interpretation is 'What was the peril to which they were immoveably devoted, on which their hearts were fixed?' Render, 'What perilous quest held them fast with stout nails of adamant?' For gen. of material cf. Pyth. I. 21.

72. ἐξ.] For ἐκ introducing the

ἦλθε δέ οἱ κρυόεν πυκινῷ μάντευμα θυμῷ, 130
πὰρ μέσον ὀμφαλὸν εὐδένδροιο ῥηθὲν ματέρος·
75 τὸν μονοκρήπιδα παντῶς ἐν φυλακᾷ σχεθέμεν μεγάλᾳ,
εὖτ' ἂν αἰπεινῶν ἀπὸ σταθμῶν ἐς εὐδείελον 135
χθόνα μόλῃ κλειτᾶς Ἰωλκοῦ,

Ἀντ. δ'.

ξεῖνος αἴτ' ὢν ἀστός. ὁ δ' ἆρα χρόνῳ
ἵκετ' αἰχμαῖσιν διδύμαισιν ἀνὴρ ἔκπαγλος· ἐσθὰς δ'
ἀμφότερόν μιν ἔχεν, 140
80 ἅ τε Μαγνήτων ἐπιχώριος ἁρμόζοισα θαητοῖσι γυίοις,
ἀμφὶ δὲ παρδαλέᾳ στέγετο φρίσσοντας ὄμβρους·
οὐδὲ κομᾶν πλόκαμοι κερθέντες ᾤχοντ' ἀγλαοί, 145
ἀλλ' ἅπαν νῶτον καταίθυσσον. τάχα δ' εὐθὺς ἰὼν σφετέρας
ἐστάθη γνώμας ἀταρμύκτοιο πειρώμενος 150

agent cf. Soph. *Ant.* 210, 294, Thuk. I. xx. 3 (Shilleto). Perhaps it would be more correct to say 'author' than 'agent.'

Αἰολιδᾶν.] Both Iâson's parents were grandchildren of Aeolos.

73. *πυκινῷ.*] 'Wary.' In most cases in Homer *πυκινὸς* applies to one who has dangers to avoid.

78. *ὁ δ', κ.τ.λ.*] 'He came accordingly at last, a hero to marvel at for his twin spears, and raiment in two fashions covered him, both that of the Magnésian land close fitting to his admirable limbs, while by a leopard's skin over all he was made proof against chilling showers.' Prof. Paley renders *φρίσσοντας* 'hurtling,' cf. *horrida grando*, Verg. *Georg.* I. 449, where I think *horrida* may mean 'causing to shiver or shudder.' As in Pyth. VI. 10—12 Pindar compares *ὄμβρος* to an army, he may here intend a metaphor from serried ranks of spears. As to which meaning is best *δίχα μοι νόος ἀτρέκειαν εἰπεῖν.*

79. *διδύμαισιν.*] Cf. *Il.* III. 18. The dative should be taken with *ἔκπαγλος.* In art we find warriors represented with two spears, sometimes of unequal size.

81. So Paris, *Il.* III. 17. For *δὲ* after *τε* cf. *τί δ' ἔρδων φίλος | σοί τε,...Κρονίδα, φίλος δὲ Μοίσαις Ἐυθυμίᾳ τε μέλων εἴην τοῦτ' αἴτημί σε,* Frag. 132 [127], Pyth. XI. 30.

φρίσσοντας.] A Schol. explains *φρίσσειν ποιοῦντας*, and quotes *μαινομένοιο Διωνύσσοιο, Il.* VI. 132, i.e. *μανιοποιοῦ* Δ.; so *χλωρὸν δέος, Il.* VII. 479, *αἰδοῖα χάρις*, Ol. VI. 76, *χερὶ κούφᾳ*, Pyth. IX. 11.

83. *καταίθυσσον.*] 'Fell waving down all his back.' For construction cf. Pyth. V. 10. His long hair indicates that he was a Greek in spite of his strange attire, and so *καρηκομόων.* On the dedication of the hair to River Gods, Mother Earth or Apollo, see Prof. Paley's note on Aesch. *Choëph.* 6, *Il.* XXIII. 144—146.

84. *ἀταρμύκτοιο.*] We must assume a stem *ταρμ-υκ-* (cf. *κηρ-υκ-*) from the root of *τρέμω.* MSS. generally

85 ἐν ἀγορᾷ πλήθοντος ὄχλου.

Ἐπ. δ'.

τὸν μὲν οὐ γίνωσκον· ὀπιζομένων δ' ἔμπας τις εἶπεν καὶ τόδε·

Οὔ τί που οὗτος Ἀπόλλων, οὐδὲ μὰν χαλκάρματός ἐστι πόσις 155

Ἀφροδίτας· ἐν δὲ Νάξῳ φαντὶ θανεῖν λιπαρᾷ

Ἰφιμεδείας παῖδας, Ὦτον καὶ σέ, τολμάεις Ἐφιάλτα ἄναξ.

90 καὶ μὰν Τιτυὸν βέλος Ἀρτέμιδος θήρευσε κραιπνόν, 160

ἐξ ἀνικάτου φαρέτρας ὀρνύμενον,

ὄφρα τις τᾶν ἐν δυνατῷ φιλοτάτων ἐπιψαύειν ἔρᾶται.

Στρ. ε'.

τοὶ μὲν ἀλλάλοισιν ἀμειβόμενοι 165

γάρυον τοιαῦτ'· ἀνὰ δ' ἡμιόνοις ξεστᾷ τ' ἀπήνᾳ προτροπάδαν Πελίας

95 ἵκετο σπεύδων· τάφε δ' αὐτίκα παπτάναις ἀρίγνωτον πέδιλον

δεξιτερῷ μόνον ἀμφὶ ποδί. κλέπτων δὲ θυμῷ 170

δεῖμα προσέννεπε· Ποίαν γαῖαν, ὦ ξεῖν', εὔχεαι

πατρίδ' ἔμμεν; καὶ τίς ἀνθρώπων σε χαμαιγενέων πολιᾶς 175

ἀταρβακτ.; one however ἀταρβυκτ. and μ and β are easily confused (cf. Ol. I. 58, IX. 8). Hesych. gives ταρμύξασθαι· φοβηθῆναι.

89. Otos and Ephialtes were celebrated for beauty (cf. Hom. *Od.* XI. 305), and owed their death to Artemis as well as did Tityos who was renowned for great stature.

92. 'That men may be fain to aspire to loves that are within their capacity.'

ἔρᾶται.] Subjunct. The second syllable is long.

95. τάφε.] For σθαπ- for σταπ secondary of √STA, cf. *stip-eo.*

98. From θαρσήσαις, *v.* 101, we should infer that Pelias astonished and took aback Iâson, and that therefore this verse is insulting. χαμαιγενὴς means lit. 'born on the ground' and cannot be equivalent to γηγενής. Cookesley well contrasts διογενεῖς applied to kings. Again πολιᾶς can scarcely suggest that he was τηλύγετος. Pelias in the insolent bluster of sudden terror asks Iâson in effect 'what low old hag brought you forth?' An insult is meant by asking who his *mother* was. Iâson tells him who his *father* was.

ἐξανῆκεν γαστρός; ἐχθίστοισι μὴ ψεύδεσιν
100 καταμιάναις εἰπὲ γένναν.

Ἀντ. ε'.

τὸν δὲ θαρσήσαις ἀγανοῖσι λόγοις
ὧδ' ἀμείφθη· Φαμὶ διδασκαλίαν Χείρωνος οἴσειν. ἄν-
τροθε γὰρ νέομαι 180
πὰρ Χαρικλοῦς καὶ Φιλύρας, ἵνα Κενταύρου με κοῦραι
θρέψαν ἁγναί.
εἴκοσι δ' ἐκτελέσαις ἐνιαυτοὺς οὔτε ἔργον 185
105 οὔτ' ἔπος εὐτράπελον κείνοισιν εἰπὼν ἱκόμαν
οἴκαδ', ἀρχαίαν κομίζων πατρὸς ἐμοῦ, βασιλευομέναν
οὐ κατ' αἶσαν, τάν ποτε Ζεὺς ὤπασεν λαγέτᾳ 190
Αἰόλῳ καὶ παισί, τιμάν.

Ἐπ. ε'.

πεύθομαι γάρ νιν Πελίαν ἄθεμιν λευκαῖς πιθήσαντα
φρασὶν
110 ἁμετέρων ἀποσυλᾶσαι βιαίως ἀρχεδικᾶν τοκέων· 195
τοί μ', ἐπεὶ πάμπρωτον εἶδον φέγγος, ὑπερφιάλου
ἀγεμόνος δείσαντες ὕβριν, κᾶδος ὠσείτε φθιμένου
δνοφερὸν 200

99. ἐξανῆκεν.] Similarly used Eur. *Ion*, 1000, δν πρῶτον ὑμῶν πρόγονον ἐξανῆκε γῆ.

102. διδασκαλίαν.] Cf. Pyth. vi. 19.

οἴσειν.] Clearly a present here. Is οἴσω when future in sense present in form like εἶμι, ἔδομαι, φάγομαι? Observe the verbal οἰσ-τέος.

105. εὐτράπελον.] So one MS. The rest, ἐντρ. Heyne from Schol. ἐκτρ. Should we read οὔτε ἔπος τραπελόν, 'shifty'?

εἰπών.] Observe the zeugma—'having neither (wrought) a (deceitful) deed nor spoken a deceitful word.'

106. κομίζων.] Present in future sense, cf. Pyth. i. 52.

109. 'For I hear that lawless Pelias in obedience to mad thoughts forcibly despoiled thereof my parents the owners by prime right.'

λευκαῖς.] Clearly connected with λύσσα Att. λύττα for λυκya. This Pindaric use is all that is wanted to confirm this explanation of λύσσα. Hesych. gives λευκῶν πραπίδων· κακῶν φρενῶν. Hermann thinks Pindar imitates φρεσὶ λευγαλέῃσι πιθήσας, Hom. *Il.* ix. 119, but if the Homeric adjective suggested λευκαῖς it can only have been by the sound λευ- and λευκὸς must have been known to the poet in the sense of 'mad.'

110. ἀρχεδικᾶν.] Cf. ἀρχέπλουτος, Soph. *El.* 72. Perhaps it means 'possessed of ancient jurisdiction' as δικασπόλοι. The other rendering assumes an unusual meaning for δίκη.

ἐν δώμασι θηκάμενοι, μίγα κωκυτῷ γυναικῶν
κρύβδα πέμπον σπαργάνοις ἐν πορφυρέοις,
115 νυκτὶ κοινάσαντες ὁδόν, Κρονίδᾳ δὲ τράφεν Χείρωνι
δῶκαν. 205

Στρ. ε'.

ἀλλὰ τούτων μὲν κεφάλαια λόγων
ἴστε. λευκίππων δὲ δόμους πατέρων, κεδνοὶ πολῖται,
φράσσατέ μοι σαφέως·
Αἴσονος γὰρ παῖς ἐπιχώριος οὐ ξείναν ἱκοίμαν γαῖαν
ἄλλων. 210

113. *μίγα.*] Cf. *μίγδ' ἄλλοισι θεοῖσι*, *Il.* VIII. 437.

115. *νυκτί.*] Cf. *sua narret Ulixes | quae sine teste gerit, quorum nox conscia sola est*, Ov. *Met.* XIII. 15, *nox conscia sacris*, *ib.* VI. 588. 'Having made the journey under cover of night.'

τράφεν.] Doric pres. infinitive. For inf. cf. Ol. VI. 33.

118. *ἱκοίμαν.*] By some regarded as potential. The optative with *ἄν* expresses a mental conception relating to future time unemphatically, without *ἄν* emphatically. If we choose to consider that we have here and in all similar cases a suppressed protasis then we must state the case thus; in apodosis the opt. with *ἄν* properly expresses a possible or probable result of the future fulfilment of the conditions, without *ἄν* a result necessarily consequent upon or included in the fulfilment of the condition. Observe however that the expression of an *imagined case* as opposed to an *actual case* does not necessarily involve the imagination of the case as the result of conditions; so that, though every indefinite hypothesis respecting future time is imaginative, every such imagined case is not necessarily hypothetical. A hypothesis is needed for the explanation of such a mental conception but not for its *completion* or *analysis*. Thus then the invariable assumption of a suppressed protasis is due to the easy confusion between *explanation* and *analysis*, the *Potential* theory to forgetting that *imagined* as well as *potential* is opposed to *actual*, and again to the Teutonic auxiliaries 'can,' 'could,' 'may,' 'might,' used to supply the loss of a mood of mental conception. Now potentiality is no doubt very frequently an attribute of what is mentally conceived, but is not essential to it nor necessarily implied any more than is obligation. For example *οὐκ ἂν μεθείμην τοῦ θρόνου*, Aristoph. *Ran.* 830, *I will not give up the throne*, is literally *I have a conception of not being likely to give up the throne*, while Pindar's *οὐχ ἱκοίμαν* is literally *I have a conception of not coming*, the omission of *ἄν* excluding the possibility of an alternative, which is suggested by its presence, and thus giving emphasis, as does its omission in apodosis with a past tense of the indicative (Goodwin § 49, 2, note *a*). For omission of *ἄν* in Pindar, cf. Pind. Ol. III. fin. *οὐ μιν διώξω· κεινὸς εἴην...*, 'I *should* be foolish' ('if I were to pursue it'—suppressed): Pyth x. 21, *θεὸς εἴη ἀπήμων κέαρ*, 'a god *would* be free from pain of heart.' See also Ol. IX. 80. In Homer the omission of *κεν*, *κε* is

Φὴρ δέ με θεῖος Ἰάσονα κικλήσκων προσηύδα.
ὣς φάτο· τὸν μὲν ἐσελθόντ' ἔγνον ὀφθαλμοὶ πατρίς·
ἐκ δ' ἄρ' αὐτοῦ πομφόλυξαν δάκρυα γηραλέων γλεφάρων, 215
ἂν πέρι ψυχὰν ἐπεὶ γάθησεν, ἐξαίρετον
γόνον ἰδὼν κάλλιστον ἀνδρῶν.

Ἀντ. ε'.

καὶ κασίγνητοί σφισιν ἀμφότεροι 220
ἤλυθον κείνου γε κατὰ κλέος· ἐγγὺς μὲν Φέρης κράναν Ὑπερῆδα λιπών,
ἐκ δὲ Μεσσάνας Ἀμυθάν· ταχέως δ' Ἄδματος ἷκεν καὶ Μέλαμπος
εὐμενέοντες ἀνεψιόν. ἐν δαιτὸς δὲ μοίρᾳ 225
μειλιχίοισι λόγοις αὐτοὺς Ἰάσων δέγμενος,
ξείνι' ἁρμόζοντα τεύχων, πᾶσαν ἐν εὐφροσύναν τάννυεν, 230
ἀθρόαις πέντε δραπὼν νύκτεσσιν ἔν θ' ἁμέραις
ἱερὸν εὐζωᾶς ἄωτον.

Ἐπ. ε'.

ἀλλ' ἐν ἕκτᾳ πάντα λόγον θέμενος σπουδαῖον ἐξ ἀρχᾶς ἀνὴρ 235

frequent. In Attic poetry ἂν is rarely omitted save in questions and negative clauses (esp. after οὐκ ἔσθ' ὅπως, ὅστις; cf. Aesch. *Agam.* 603 [P.]) or after a comparative phrase with ἤ. Mr Nixon has pointed out to me that ἂν is occasionally omitted with the optative by Antiphon and Andokides and even Isaeos. Critics have no doubt frequently inserted the particle wrongly; e.g. Eurip. *Androm.* 929 (P.) πῶς οὖν τάδ' ὡς εἴποι τις ἐξαμάρτανες;—'as one would certainly ask (if he heard you)'—corrected to πῶς οὖν ἂν εἴποι τις τάδ' ἐξ.; see also Aesch. *Agam.* 535 (P.), *Choëph.* 585 (P.), Eurip. *Iph. in Aul.* 1210, 1215 (P.).

121. πομφόλυξαν.] Cf. Pyth. I. 13.

124. κασίγνητοι.] Aeson's brothers.

σφισιν.] This might be a *dat. commodi*, but the order suggests that it is possessive, cf. Ol. IX. 15.

125. κείνου γε.] Cf. *v.* 243, and ἤθελον κείνου γε πείθεσθ' ἀναξίαις ἐκόντες, Nem. VIII. 10.

Ὑπερῆδα.] A spring near Pherae. Cf. ὦ γᾶ Φεραία χαῖρε, σύγγονόν θ' ὕδωρ, | Ὑπέρεια κρήνη νᾶμα θεοφιλέστατον, Soph. Frag. 83.

127. ἀνεψιόν.] For acc. for dat. cf. *supra v.* 36.

129. ἁρμόζοντα.] Cf. ἁρμόδιον δεῖπνον, Nem. I. 21. Don. renders 'friendly,' 'pleasing.' The Thessalian εὐωχίαι were celebrated.

131. 'The sacred prime of good cheer.'

συγγενέσιν παρεκοινᾶθ'· οἱ δ' ἐπέσποντ'. αἶψα δ' ἀπὸ κλισιᾶν
ὦρτο σὺν κείνοισι, καί ῥ' ἦλθον Πελία μέγαρον·
135 *ἐσσύμενοι δ' εἴσω κατέσταν· τῶν δ' ἀκούσαις αὐτὸς ὑπαντίασεν* 240
Τυροῦς ἐρασιπλοκάμου γενεά· πραὺν δ' Ἰάσων
μαλθακᾷ φωνᾷ ποτιστάζων ὄαρον
βάλλετο κρηπῖδα σοφῶν ἐπέων· Παῖ Ποσειδᾶνος Πεταίου, 245

Στρ. ζ'.

ἐντὶ μὲν θνατῶν φρένες ὠκύτεραι
140 *κέρδος αἰνῆσαι πρὸ δίκας δόλιον, τραχεῖαν ἑρπόντων πρὸς ἐπίβδαν ὅμως·*
ἀλλ ἐμὲ χρὴ καὶ σὲ θεμισσαμένους ὀργὰς ὑφαίνειν λοιπὸν ὄλβον. 250
εἰδότι τοι ἐρέω· μία βοῦς Κρηθεῖ τε μάτηρ
καὶ θρασυμήδεϊ Σαλμωνεῖ· τρίταισιν δ' ἐν γοναῖς 255

135. *ὑπαντίασεν.*] Cf. Pyth. VIII. 11.

136. *γενεά.*] Pelias.

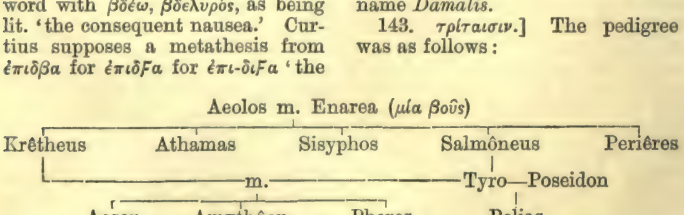
137. *ποτιστάζων.*] For the metaphor cf. Pyth. XII. 10. Render 'and Iâson, letting softly flow towards him mild speech in gentle tone, began a sage address.'

138. *βάλλετο.*] Cf. Pyth. VII. 3.

140. *ἐπίβδαν.*] Lit. 'The day after a carouse.' I connect the word with *βδέω, βδελυρός*, as being lit. 'the consequent nausea.' Curtius supposes a metathesis from *ἐπιδβα* for *ἐπιδϝα* for *ἐπι-διϝα* 'the day after,' cf. Lat. *dies* for *divas*. There is no analogy to justify this derivation. The stems *βδε-, βδα-* I connect with the √SPU, the U becoming *ϝ* and disappearing before *ε, α*.

142. *βοῦς.*] A rare metaphorical usage for 'wife' or 'mother.' Cf. Aesch. *Agam.* 1126, *ἄπεχε τῆς βοὸς | τὸν ταῦρον*, and Horace's *iuuenca, Od.* II. 5, 6, also his proper name *Damalis*.

143. *τρίταισιν.*] The pedigree was as follows:



ἄμμες αὖ κείνων φυτευθέντες σθένος ἀελίου χρύσεον
145 λεύσσομεν. Μοῖραι δ' ἀφίσταντ', εἴ τις ἔχθρα πέλει
ὁμογόνοις, αἰδῶ καλύψαι. 260

Ἀντ. ζ'.

οὐ πρέπει νῷν χαλκοτόροις ξίφεσιν
οὐδ' ἀκόντεσσιν μεγάλαν προγόνων τιμὰν δάσασθαι.
μῆλά τε γάρ τοι ἐγὼ
καὶ βοῶν ξανθὰς ἀγέλας ἀφίημ' ἀγρούς τε πάντας,
τοὺς ἀπούραις ? 265
150 ἁμετέρων τοκέων νέμεαι, πλοῦτον πιαίνων·
κοὔ με πονεῖ τεὸν οἶκον ταῦτα προσύνοντ' ἄγαν·
ἀλλὰ καὶ σκᾶπτον μόναρχον καὶ θρόνος, ᾧ ποτε
Κρηθεΐδας 270
ἐγκαθίζων ἱππόταις εὔθυνε λαοῖς δίκας.
τὰ μὲν ἄνευ ξυνᾶς ἀνίας

The epithet applied to Salmôneus reflects doubtless on Pelias. It may be as Böckh suggests that Arkesilas and Dâmophilos were second cousins with a common great-grandmother, but it is not necessary to establish a close parallel between them and Pelias and Iâson. See Introduction.

144. *κείνων.*] The gen. is as if *φυτευθέντες* were *πεφυκότες.*

χρύσεον.] By hypallage for the gen. For the phrase cf. Aesch. *Eum.* 746, *φάος βλέπειν*='to live.'

146. *καλύψαι.*] The Schol. Heyne and Böckh render the inf. as consecutive, Hermann would read *αἰδοῖ* and explains *non probant Parcae si quod inter cognatos odium est id prae pudore et reverentia celare. Itaque aperte loquar.* Dissen renders *Parcae secedunt... ...ad suum pudorem occultandum;* Don. 'the Fates stand apart.....in order that they' may 'not witness anything so shameful.' I suppose he would render literally 'to hide from themselves the shameful spectacle,' to which version Dissen's is preferable. For inf. cf. *v.* 187, Pyth. x. 17, Ol. i. 9.

149. *καὶ...τε.*] The *τε* shows that the fields are the pastures of the herds, while the sheep presumably browsed on open hillsides; or the fields are ploughed by the cattle. Cf. Pyth. i. 42.

151. 'And it grieves me not that these provide thy house beyond measure.'

πονεῖ.] For this rare transitive sense cf. Anakr. xl. 14, *εἰ τὸ κέντρον πονεῖ τὸ τῆς μελίττης.* For *ταῦτα πορσύνοντα*=*τὸ ταῦτα πορσύνειν*, cf. Ol. ix. 104, Pyth. vi. 32.

152. *σκᾶπτον...θρόνος.*] Dissen explains the nominative as absolute used for emphasis, and compares Plat. *Theaetet.* 173 D, but it is easy to supply the verb from the former clause, and *τὰ μὲν v.* 154 does not seem to be resumptive. I therefore place a full stop after *δίκας.*

Ἐπ. ζ'.

155 λῦσον ἄμμιν, μή τι νεώτερον ἐξ αὐτῶν ἀναστήῃ κακόν. 275
ὣς ἄρ' ἔειπεν, ἀκᾷ δ' ἀνταγόρευσεν καὶ Πελίας. Ἔσομαι
τοῖος· ἀλλ' ἤδη με γηραιὸν μέρος ἁλικίας 280
ἀμφιπολεῖ· σὸν δ' ἄνθος ἥβας ἄρτι κυμαίνει· δύνασαι δ' ἀφελεῖν
μᾶνιν χθονίων. κέλεται γὰρ ἐὰν ψυχὰν κομίξαι
160 Φρίξος ἐλθόντας πρὸς Αἰήτα θαλάμους 285
δέρμα τε κριοῦ βαθύμαλλον ἄγειν, τῷ ποτ' ἐκ πόντου σαώθη

Στρ. η'.

ἔκ τε ματρυιᾶς ἀθέων βελέων.
ταῦτά μοι θαυμαστὸς ὄνειρος ἰὼν φωνεῖ. μεμάντευμαι δ' ἐπὶ Κασταλίᾳ, 290
εἰ μετάλλατόν τι. καὶ ὡς τάχος ὀτρύνει με τεύχειν ναὶ πομπάν.

155. ἀναστήῃ.] Most MSS. read -στησῃ: Kayser suggests -στῇ σοι. The Schol. recognises -σταίῃ and -στήσῃ. For the admissibility of the optative, cf. Goodwin § 44, 2, note 2. He views it as a mere irregularity of construction: but I think it may convey a less definite notion of the realisation of the purpose than does the subjunctive. In this passage then it would be more polite as being less threatening than ἀναστήῃ. However as the point is doubtful I defer to the weight of editorial authority.

158. σόν, κ.τ.λ.] 'While thy bloom of youth is just at the full swell.'

159. μᾶνιν.] Illustrated by Aesch. *Eum.* 767, αὐτοὶ γὰρ ἡμεῖς ὄντες ἐν τάφοις τότε | τοῖς τάμά παρβαίνουσι νῦν ὁρκώματα | ἀμηχάνοισι πράξομεν δυσπραξίαις, κ.τ.λ.

κομίξαι.] Schol. ὅτι δὲ τὰς ψυχὰς ἀνεκαλοῦντο τῶν ἐπὶ ταῖς ἀλλοδαπαῖς ἀποιχομένων καὶ Ὅμηρος δηλοῖ, *Od.* IX. 64—66. Upon solemn invocation the soul of one who died at sea or in a foreign land accompanied its countrymen to its native land.

162. ματρυιᾶς.] Ino, or according to Pindar Dêmodike, to Pherekydes Themisto, to Sophokles Nephele (Schol.).

164. εἰ μετάλλατόν τι.] 'In case there were aught worth enquiry.' Cf. Ol. VI. 62. A dream was not to be depended upon; but Pelias being uneasy asked the oracle in the first instance whether or no the dream were worth acting upon as a preliminary to enquiring what was to be done. Either the poet puts it shortly or the oracle anticipated the second question.

165 τοῦτον ἄεθλον ἑκὼν τέλεσον· καί τοι μοναρχεῖν
καὶ βασιλευέμεν ὄμνυμι προήσειν. καρτερὸς 295
ὅρκος ἄμμιν μάρτυς ἔστω Ζεὺς ὁ γενέθλιος ἀμφοτέροις.
σύνθεσιν ταύταν ἐπαινήσαντες οἱ μὲν κρίθεν· 300
ἀτὰρ Ἰάσων αὐτὸς ἤδη

Ἀντ. η'.

170 ὤρνυεν κάρυκας ἐόντα πλόον
φαινέμεν παντᾷ. τάχα δὲ Κρονίδαο Ζηνὸς υἱοὶ τρεῖς ἀκαμαντομάχαι
ἦλθον Ἀλκμήνας θ' ἑλικοβλεφάρου Λήδας τε, δοιοὶ δ' ὑψιχαῖται 305
ἀνέρες, Ἐννοσίδα γένος, αἰδεσθέντες ἀλκάν,
ἔκ τε Πύλου καὶ ἀπ' ἄκρας Ταινάρου· τῶν μὲν κλέος 310
175 ἐσλὸν Εὐφάμου τ' ἐκράνθη σόν τε, Περικλύμεν' εὐρυβία.
ἐξ Ἀπόλλωνος δὲ φορμικτὰς ἀοιδᾶν πατὴρ
ἔμολεν, εὐαίνητος Ὀρφεύς. 315

Ἐπ. η'.

πέμπε δ' Ἑρμᾶς χρυσόραπις διδύμους υἱοὺς ἐπ' ἄτρυτον πόνον
τὸν μὲν Ἐχίονα, κεχλάδοντας ἥβᾳ, τὸν δ' Ἔρυτον. ταχέως δ'

τεύχειν ναὶ πομπάν.] Cf. Hom. *Od.* x. 18. 'To make ready a ship for the restoration.'

165. μον. καὶ βασιλ.] Cf. Hes. *Theog.* 883, βασιλεύεμεν ἠδὲ ἀνάσσειν.

168. κρίθεν.] Equivalent to διεκρίθησαν.

172. ὑψιχαῖται.] Equivalent to Thukydides' ἀκρόκομοι. The sons of Poseidon might be expected to follow eastern fashions such as the top-knot which Thuk. tells us was Ionian, though he wrongly supposed it originated in Attika instead of Asia Minor.

173. αἰδεσθέντες.] Don. 'in their valour continually inspired by a sense of honour,' quoting *Il.* xv. 561. Cf. *ib.* v. 529, and Ol. vii. 44. Dissen: 'fearing their valour, using it with moderation.' Mr H. A. Birks neatly renders 'chivalrous as strong.' Schneid. agrees with Don. I incline to the supposition that they were youths as yet untried in daring ventures and so 'bashfully diffident of their valour.'

179. κεχλάδοντας.] Though the Schol. explains πληθύοντας, I take the sense found in Skt. hlâdê, 'I rejoice.' 'Swelling' does not suit

180 ἀμφὶ Παγγαίου θέμεθλα ναιετάοντες ἔβαν· 320
καὶ γὰρ ἑκὼν θυμῷ γελανεῖ θᾶσσον ἔντυνεν βασιλεὺς ἀνέμων
Ζήταν Κάλαΐν τε πατὴρ Βορέας, ἄνδρας πτεροῖσιν 325
νῶτα πεφρίκοντας ἄμφω πορφυρέοις.
τὸν δὲ παμπειθῆ γλυκὺν ἡμιθέοισιν πόθον ἔνδαιεν Ἥρα

Στρ. θ'.

185 ναὸς Ἀργοῦς, μή τινα λειπόμενον
τὰν ἀκίνδυνον παρὰ ματρὶ μένειν αἰῶνα πέσσοντ', ἀλλ' ἐπὶ καὶ θανάτῳ 330
φάρμακον κάλλιστον ἑᾶς ἀρετᾶς ἅλιξιν εὑρέσθαι σὺν ἄλλοις.

κρόταλα, Frag. 57 B. [48]: 'sounding merrily' does, cf. Ol. IX. 2. For the order which the Schol. says Alkman most frequently uses are quoted Κάστωρ τε, πώλων ταχέων δμητῆρες ἱππόται σόφοι, καὶ Πολυδεύκης κυδρός, Alkm. Frag. 12 [3], *Il.* v. 774. The previous υἱοὺς makes this passage less peculiar.

180. Pindar's selection of heroes for mention is thus explained: Hêrakles and the Dioskuroi as Dorian heroes were naturally worshipped in the Dorian colony Kyrêne, where also Apollo, Poseidon and Hermes were especially honoured. The Boreades from Pangaeon in the extreme north are opposed to Euphêmos from the extreme south.

184. 'Hêra 'twas who enkindled in the demigods that all-persuading sweet desire for ship Argo, that none should be left behind and stay in his mother's house leading in luxury the life from peril free, but should e'en at hazard of death win with other his compeers a most noble elixir in his prowess. So when the flower of mariners came to Iolkos Iâson numbered them and withal gave praise to each, and for him a seer enquiring of God by flight of birds and sacred lots, Mopsos to wit, right willingly gave the signal to embark. And when they had slung the anchor above the beak their leader on the prow took in his hands a golden goblet and called upon Zeus, father of Uranos' seed, who hath for lance the lightning, and on beats of waves and winds to hie them on swiftly, and on nights and tracks over the main, and on days to be favorable and fortune of return-home kindly.'

186. αἰῶνα.] Generally masculine in Pindar: the fem. τὰν is significant.

πέσσοντ'.] Lit. 'coddling,' which originally means 'parboiling.' Cf. Ol. I. 82, τί κέ τις ἀνώνυμον | γῆρας ἐν σκότῳ καθήμενος ἔψοι μάταν.

187. φάρμακον.] Don. 'A seasoning or relish even for death itself in his own glory and renown,' see *New Crat.* § 175. I cannot accept this. The 'elixir compounded of his prowess' is renown, which enables him to say *non omnis moriar.* Cf. ἀλλὰ θεοὶ γὰρ ἀνηκέστοισι κακοῖσι | ὦ φίλ', ἐπὶ κρατερὴν τλημοσύνην ἔθεσαν | φάρμακον, Archiloch. Frag. 9 [48] 5, Pyth. XI. 55—58. The use of ἐπὶ proposed by Don. is not properly supported. In

ἐς δ' Ἰαωλκὸν ἐπεὶ κατέβα ναυτᾶν ἄωτος, 335
λέξατο πάντας ἐπαινήσαις Ἰάσων. καί ῥά οἱ
190 μάντις ὀρνίχεσσι καὶ κλάροισι θεοπροπέων ἱεροῖς
Μόψος ἄμβασε στρατὸν πρόφρων· ἐπεὶ δ' ἐμβόλου 340
κρέμασαν ἀγκύρας ὕπερθεν,

Ἀντ. θ'.

χρυσέαν χείρεσσι λαβὼν φιάλαν
ἀρχὸς ἐν πρύμνᾳ πατέρ' Οὐρανιδᾶν ἐγχειμέραυνον
Ζῆνα, καὶ ὠκυπόρους 345
195 κυμάτων ῥιπὰς ἀνέμων τ' ἐκάλει, νύκτας τε καὶ πόντου κελεύθους,
ἄματά τ' εὔφρονα καὶ φιλίαν νόστοιο μοῖραν·
ἐκ νεφέων δέ οἱ ἀντάυσε βροντᾶς αἴσιον 350
φθέγμα· λαμπραὶ δ' ἦλθον ἀκτῖνες στεροπᾶς ἀπορηγνύμεναι.
ἀμπνοὰν δ' ἥρωες ἔστασαν θεοῦ σάμασιν 355
200 πιθόμενοι· κάρυξε δ' αὐτοῖς

Ἐπ. θ'.

ἐμβαλεῖν κώπαισι τερασκόπος ἁδείας ἐνίπτων ἐλπίδας·
εἰρεσία δ' ὑπεχώρησεν ταχεῖαν ἐκ παλαμᾶν ἄκορος. 360
σὺν Νότου δ' αὔραις ἐπ' Ἀξείνου στόμα πεμπόμενοι
ἤλυθον· ἔνθ' ἁγνὸν Ποσειδάωνος ἔσσαντ' εἰναλίου τέμενος,
205 φοίνισσα δὲ Θρηϊκίων ἀγέλα ταύρων ὑπᾶρχεν 365

the passages he cites we have one good thing added to another good thing, while here it is not so.

191. Observe the anachronism. Beaks and anchors are post-Homeric, cf. *Il.* I. 436, *ἐκ δ' εὐνὰς ἔβαλον*. The *εὐναὶ* were heavy stones attached to the prow by ropes and let down on each side to keep the ship's head off shore, while the *πρυμνησία* were tied to something on shore (Paley).

194. *ὠκυπόρους.*] Proleptic, cf. Pyth. I. 51; as also is *εὔφρονα*, *v.* 196.

199. *ἔστασαν.*] Poetic use of *ἵστημι* with *nomen actionis* instead of a special verb, so with *βοήν*, Aesch., *μῆνιν*, Soph., *ἐλπίδα*, *βοήν*, *κραυγήν*, *ἰαχήν*, Eurip.

202.] *εἰρεσία.*] 'And the blade-eddies from under their speeding palms went back unceasingly.'

205. As Hieron, where Phrixos' sons had built the altar, was in Asia Minor, *Θρηϊκίων* is for *Βιθυνίων*.

καὶ νεόκτιστον λίθων βωμοῖο θέναρ.
ἐς δὲ κίνδυνον βαθὺν ἱέμενοι δεσπόταν λίσσοντο ναῶν,

Στρ. ι'.

συνδρόμων κινηθμὸν ἀμαιμάκετον 370
ἐκφυγεῖν πετρᾶν. δίδυμοι γὰρ ἔσαν ζωαί, κυλινδέσκοντό τε κραιπνότεραι
210 ἢ βαρυγδούπων ἀνέμων στίχες· ἀλλ' ἤδη τελευτὰν κεῖνος αὐταῖς
ἡμιθέων πλόος ἄγαγεν. ἐς Φᾶσιν δ' ἔπειτεν 375
ἤλυθον, ἔνθα κελαινώπεσσι Κόλχοισιν βίαν
μῖξαν Αἰήτᾳ παρ' αὐτῷ. πότνια δ' ὀξυτάτων βελέων 380
ποικίλαν ἴυγγα τετράκναμον Οὐλυμπόθεν
215 ἐν ἀλύτῳ ζεύξαισα κύκλῳ

Ἀντ. ι'.

μαινάδ' ὄρνιν Κυπρογένεια φέρεν
πρῶτον ἀνθρώποισι, λιτάς τ' ἐπαοιδὰς ἐκδιδάσκησεν σοφὸν Αἰσονίδαν· 385
ὄφρα Μηδείας τοκέων ἀφέλοιτ' αἰδῶ, ποθεινὰ δ' Ἑλλὰς αὐτὰν

Herodotos, VII. 75, tells us that the Bithynians were from Thrace.

206. λίθων.] Gen. of material cf. Soph. *El.* 19 (Jebb), *supra v.* 71: only two MSS. give λίθων, two λίθον, one λίθοιο, the rest λίθινον. I prefer to take λίθων with θέναρ, the hollow on the top of the altar to hold the offerings, which might be in a stone whatever the body of the altar was made of.

209.] Prof. Paley suggests that the Symplêgades may have been a mythical reminiscence of icebergs.

212. κελαινώπεσσι.] Cf. Herod. II. 104, where he mentions the dark skin and swarthy hair of the Kolchoi as a proof that they were Egyptians said to have belonged to the host of Sesôstris.

βίαν μίξαν.] Cf. ἐπιμίξαις Αἰθίοπεσσι χεῖρας, 'having engaged hand to hand with Aethiopians,' Nem. III. 61, Hom. *Il.* IV. 456, XXI. 469.

213. πότνια.] Cf. πότνια θηρῶν, Hom. *Il.* XXI. 470.

214. ἴυγγα.] Cf. Theokr. II., Nem. IV. 135, ἴυγγι δ' ἕλκομαι ἥτορ. The bird was tied by wings and legs to the four spokes and turned with the wheel as a love-charm.

216. μαινάδ'.] 'Maddening.' Cf. *supra v.* 81.

217. λιτάς.] Adj. Cf. Ol. VI. 132. σοφόν.] Proleptic.

218. ποθεινὰ δ' Ἑλλάς.] 'And yearning for Hellas with persuasion's lash might goad her heart-afire. So she quickly revealed the ways of performing the feats set by her father, and she compounded with oil antidotes against severe pains, and gave him to anoint him-

ἐν φρασὶ καιομέναν δονέοι μάστιγι Πειθοῦς. 390
220 καὶ τάχα πείρατ' ἀέθλων δείκνυεν πατρωΐων·
σὺν δ' ἐλαίῳ φαρμακώσαισ' ἀντίτομα στερεᾶν ὀδυνᾶν
δῶκε χρίεσθαι. καταίνησάν τε κοινὸν γάμον 395
γλυκὺν ἐν ἀλλάλοισι μῖξαι.

Ἐπ. ι'.

ἀλλ' ὅτ' Αἰήτας ἀδαμάντινον ἐν μέσσοις ἄροτρον σκίμψατο
225 καὶ βόας, οἳ φλόγ' ἀπὸ ξανθᾶν γενύων πνέον καιομένοιο πυρός, 400
χαλκέαις δ' ὁπλαῖς ἀράσσεσκον χθόν' ἀμειβόμενοι·
τοὺς ἀγαγὼν ζεύγλᾳ πέλασσεν μοῦνος. ὀρθὰς δ' αὔλακας ἐνταυύσαις 405
ἤλαυν', ἀνὰ βωλακίας δ' ὀρόγυιαν σχίζε νῶτον
γᾶς. ἔειπεν δ' ὧδε· Τοῦτ' ἔργον βασιλεύς,
230 ὅστις ἄρχει ναός, ἐμοὶ τελέσαις ἄφθιτον στρωμνὰν ἀγέσθω, 410

Στρ. ια'.

κῶας αἰγλᾶεν χρυσέῳ θυσάνῳ.
ὣς ἄρ' αὐδάσαντος ἀπὸ κρόκεον ῥίψαις Ἰάσων εἷμα θεῷ πίσυνος
εἴχετ' ἔργου· πῦρ δέ νιν οὐκ ἐόλει παμφαρμάκου ξείνας ἐφετμαῖς, 415
σπασσάμενος δ' ἄροτρον, βοέους δήσαις ἀνάγκας

self withal, and they plighted troth to each other to tie the mutual bond of sweet wedlock.'

219. *μάστιγι.*] Cf. Tib. I. 5. 3, *namque agor ut per plana citus sola uerbere turben | Quem celer assueta uersat ab arte puer*, Hor. *Od.* III. 26. 11, *Regina sublimi flagello | Tange Chloën semel arrogantem*, Tib. I. 8. 6.

Πειθοῦς.] Alkaeos made Peitho the daughter of Aphrodite.

221. *ἀντίτομα.*] Cf. Aesch. *Agam.* 16, *ὕπνου τόδ' ἀντίμολπον ἐν τέμνων* (Prof. Kennedy's emend. for *ἐντέμνων ἄκος*).

222. *καταίνησαν.*] Καταινέω, 'I betroth,' is used of the parent, Eur. *Iph. in Aul.* 695, cf. *Or.* 1092 (Paley). For *κοινὸν...μῖξαι*, cf. Pyth. IX. 13.

225. *γενύων* scans as a dissyllable, *πνέον* as a monosyllable.

233. *ἐόλει.*] This is the plup. not the imp. (Buttmann) of √ϝελ whence *εἕλω* 'press.' MSS. read *αἰολλεῖ* against metre. 'For the fire had not forced him back.'

234. *ἀνάγκας.*] Most MSS. read

235 ἔντεσιν αὐχένας ἐμβάλλων τ' ἐριπλεύρῳ φυᾷ
κέντρον αἰανὲς βιατὰς ἐξεπόνησ' ἐπιτακτὸν ἀνὴρ 420
μέτρον. ἴυξεν δ' ἀφωνήτῳ περ ἔμπας ἄχει
δύνασιν Αἰήτας ἀγασθείς.

Ἀντ. ιά.

πρὸς δ' ἑταῖροι καρτερὸν ἄνδρα φίλας 425
240 ὤρεγον χεῖρας, στεφάνοισί τέ μιν ποίας ἔρεπτον, μειλιχίοις τε λόγοις
ἀγαπάζοντ'. αὐτίκα δ' Ἀελίου θαυμαστὸς υἱὸς δέρμα λαμπρὸν
ἔννεπεν, ἔνθα νιν ἐκτάνυσαν Φρίξου μάχαιραι· 430
ἤλπετο δ' οὐκέτι οἱ κεῖνόν γε πράξασθαι πόνον.
κεῖτο γὰρ λόχμᾳ, δράκοντος δ' εἴχετο λαβροτατᾶν γενύων, 435
245 ὃς πάχει μάκει τε πεντηκόντορον ναῦν κράτει,
τέλεσαν ἂν πλαγαὶ σιδάρου.

Ἐπ. ιά.

μακρά μοι νεῖσθαι κατ' ἀμαξιτόν· ὥρα γὰρ συνάπτει καί τινα 440
οἶμον ἴσαμι βραχύν· πολλοῖσι δ' ἄγημαι σοφίας ἑτέροις.

βοέοις, a few ἀνάγκαις, both of which T. Mommsen adopts, taking ἔντεσι as *dativus termini*. The reading in the text is the simplest. For gen. cf. ἀνάγκας χερσί, Nem. VIII. 3, δόμους ἀβρότατος, Pyth. XI. 34, στολίδα τρυφᾶς, Eurip. *Phoen.* 1491.

237. 'And Aeêtes cried out, though his agony choked speech in amazement at his power.' Note the dat. of attendant circumstances.

240. ἔρεπτον.] Here for ἐρέφον.

242. ἔνθα, κ.τ.λ.]. Poetic for 'where Phrixos had flayed and hung it out.'

243. πράξασθαι.] Hermann reads πράξεσθαι used passively, needlessly, for οἱ means 'at Pelias' bidding,' but the accomplishment was decidedly for Iâson's benefit, and therefore the middle voice is appropriate.

244. δράκοντος, κ.τ.λ.] Lit. 'It was clinging to the most ravening jaws of a dragon.'

245. πεντηκόντορον.] Of this description was the ship Argo, so that the comparison is full of point.

247. μακρά.] For plur. cf. Pyth. I. 34, Nem. IV. 71.

ὥρα γὰρ συνάπτει.] '(Yet return I must) for the time is drawing in.' I follow Böckh. Hermann renders *jam tempus est.*

248. ἄγημαι.] 'I am a (recognised) leader in minstrelsy.'

κτεῖνε μὲν γλαυκῶπα τέχναις ποικιλόνωτον ὄφιν,
250 ὦ 'ρκεσίλα, κλέψεν τε Μήδειαν σὺν αὐτᾷ, τὰν Πελίαο
φόνον 445
ἔν τ' Ὠκεανοῦ πελάγεσσι μίγεν πόντῳ τ' ἐρυθρῷ
Λαμνιᾶν τ' ἔθνει γυναικῶν ἀνδροφόνων·
ἔνθα καὶ γυίων ἀέθλοις ἐπέδειξαν κρίσιν ἐσθᾶτος
ἀμφίς, 450

Στρ. ιβ'.

καὶ συνεύνασθεν. καὶ ἐν ἀλλοδαπαῖς
255 σπέρμ' ἀρούραις τουτάκις ὑμετέρας ἀκτῖνας ὄλβου
δέξατο μοιρίδιον
ἆμαρ ἢ νύκτες· τόθι γὰρ γένος Εὐφάμου φυτευθὲν
λοιπὸν αἰεὶ 455
τέλλετο· καὶ Λακεδαιμονίων μιχθέντες ἀνδρῶν
ἤθεσιν ἔν ποτε Καλλίσταν ἀπῴκησαν χρόνῳ 460

250. σὺν αὐτᾷ.] Dissen, 'with her own assistance.' There is slight MS. authority for αὐτῷ, i.e. δέρματι. I would suggest σύνευνον 'for his bride,' cf. Ol. I. 88, regarding σὺν αὐτᾷ as a correction for συνάπτει repeated from *v.* 247.

φόνον.] Cf. φόνον ἔμμεναι ἠρώεσσιν, *Il.* XVI. 44.

252. The poet skips the passage of Africa which he had already told of and takes up the Argonauts at Lêmnos whither they were led by the attraction of the games instituted by Hypsipyle to celebrate the funeral of Thoas her father.

253. MSS. ἐπεδείξαντο κρίσιν. Hermann -αντο κρῖμ', Böckh. -αντ' ἀγῶν'. Pauw. -αν κρίσιν γ'; but the γ is unnecessary as ιν may be scanned long perhaps, cf. Pyth. III. 6. The Pindaric evidence as to the use of active or middle is exactly balanced. It is not certain whether γυίων κρίσιν go together—'means of judging of their limbs' or γυίων ἀέθλοις, 'athletic games.' The latter construction is well supported by Pyth. IX. 119, σὺν δ' ἀέθλοις ἐκέλευσεν διακρῖναι ποδῶν. Of course the Argonauts would not be able to take part in horse-races.

ἀμφίς.] Buttmann (Lexil. II. 216) renders 'without raiment.' However ἀμφὶ takes the gen. of the prize, Pyth. IX. 105, though the dat. Ol. IX. 90. ἀμφὶς : ἀμφὶ :: εἰς : ἐν :: ἐξ : ἐκ. These Lêmnian games are mentioned Ol. IV. 20—24, where the wreath is mentioned, but no other prize. For a garment as prize cf. Ol. IX. 97. Thuk. I. 6 is against early stripping at games as far as the διάζωμα is concerned: still 'without raiment' might mean the absence of the χλαῖνα (κρόκεον εἶμα, *v.* 232) and be significant in connection with the καὶ συνεύνασθεν.

255. ὑμετέρας.] Cf. Ol. XI. [X.] 6.

μοιρίδιον.] Generally taken with σπέρμα; but it clearly goes with ἆμαρ, '*fatalis dies, an noctes.*'

257. Cf. Herod. IV. 145.

258. Καλλίσταν.] Thêra, whither the descendants of Euphêmos and Malake emigrated from Lakônia.

νᾶσον· ἔνθεν δ' ὕμμι Λατοίδας ἔπορεν Λιβύας πεδίον
260 σὺν θεῷ τιμαῖς ὀφέλλειν, ἄστυ χρυσοθρόνου
διανέμειν θεῖον Κυράνας 465

Ἀντ. ιβ'.

ὀρθόβουλον μῆτιν ἐφευρομένοις.
γνῶθι νῦν τὰν Οἰδιπόδα σοφίαν· εἰ γάρ τις ὄζους
ὀξυτόμῳ πελέκει
ἐξερείψαι κεν μεγάλας δρυός, αἰσχύνοι δέ οἱ θαητὸν
εἶδος, 470

260. τιμαῖς.] Cf. *supra v.* 51.

261. Κυράνας.] For her mythic history cf. Pyth. IX.

262. 'Having found out an upright policy for it;'—i. e. for the government of Kyrêne.

263—end.] 'Learn now the wisdom of Oedipus.

'If one were haply to lop off the branches of a mighty oak and mar its admirable form, even though its fruit fail, yet it gives proof itself if ever at last it come to a winter fire, or (if), having left bare its own place, together with upright pillars in a master's house, supported thereon, it bears a slavish burden in alien halls.

'But thou art a most timely healer and Paeon honoureth the light thou sheddest. Needs must apply a gentle hand when tending an ulcerous wound. For to shake a state is easy even for men of little worth, but to settle it again on its base is right hard unless God suddenly become guide to the rulers. Now for this service are the people's thanks fully expressed to thee. Deign then to give all earnest care to happy Kyrêne.

'Of the sayings of Homer this too lay to heart and cherish—he said that a good messenger conferreth the greatest honour on every affair. So the muse is glorified by correct delivery of an ode. Further know Kyrêne and the most renowned palace of Battos the just heart of Dâmophilos. For he, as a youth amongst boys, but in counsels as an elder when he hath attained a life of a hundred years, deprives the evil tongue of loud speech and hath learnt to loathe an insolent, not quarrelling with the well-born nor delaying the accomplishment of any purpose. For opportunity, so far as men command it, hath a brief limit. Well hath he discerned it and is attentive to it as a willing servant, not as a drudge. Now they say that this is most distressing, when knowing good to abide perforce away therefrom. Even so yon Atlas struggles against heaven's weight now afar from fatherland and treasures: but the Titans deathless Zeus set free. In course of time as the breeze falls there are shiftings of sails. Well, he is confident that somewhile, his baneful malady exhausted, he will see his home, and near Apollo's fount applying himself to boon companionship will ofttimes give up his heart to youthful mirth, and fingering his daintily-wrought cithern amongst song-loving fellow-townsmen will attain unto peace, bringing woe to no man while himself unharmed by the citizens. So would he tell how fair a source of immortal verse he discovered for Arkesilas when lately entertained at Thebes.'

264—269. The construction is

265 καὶ φθινόκαρπος ἐοῖσα διδοῖ ψᾶφον περ' αὐτᾶς,
εἴ ποτε χειμέριον πῦρ ἐξίκηται λοίσθιον,
ἢ σὺν ὀρθαῖς κιόνεσσιν δεσποσύναισιν ἐρειδομένα 475
μόχθον ἄλλοις ἀμφέπει δύστανον ἐν τείχεσιν,
ἐὸν ἐρημώσαισα χῶρον.

Ἐπ. ιβ'.

270 ἐσσὶ δ' ἰατὴρ ἐπικαιρότατος, Παιάν τέ σοι τιμᾷ φάος. 480
χρὴ μαλακὰν χέρα προσβάλλοντα τρώμαν ἕλκεος ἀμφιπολεῖν.
ῥᾴδιον μὲν γὰρ πόλιν σεῖσαι καὶ ἀφαυροτέροις· 485
ἀλλ' ἐπὶ χώρας αὖτις ἔσσαι δυσπαλὲς δὴ γίνεται, ἐξαπίνας
εἰ μὴ θεὸς ἁγεμόνεσσι κυβερνατὴρ γένηται.
275 τὶν δὲ τούτων ἐξυφαίνονται χάριτες. 490
τλᾶθι τᾶς εὐδαίμονος ἀμφὶ Κυράνας θέμεν σπουδὰν ἅπασαν.

Στρ. ιγ'.

τῶν δ' Ὁμήρου καὶ τόδε συνθέμενος
ῥῆμα πόρσυν· ἄγγελον ἐσλὸν ἔφα τιμὰν μεγίσταν πράγματι παντὶ φέρειν· 495
αὔξεται καὶ Μοῖσα δι' ἀγγελίας ὀρθᾶς. ἐπέγνω μὲν Κυράνα

somewhat confused by the running together of two hypothetical sentences which is effected by substituting καὶ ἐοῖσα for ἂν εἴη, with a disjunctive particle after διδοῖ, which is the verb of the apodosis to εἴ ποτε ἐξίκηται ...ἢ...ἀμφέπει. Observe κεν in protasis; see Goodwin § 50. 2, note 2; also εἰ with subj. see Goodwin § 50. 1, note 2 (δ). This is Doric as well as Homeric, and is found, though rarely, in Attic.

For the indicative ἀμφέπει see Goodwin § 51, note 3. The variation denotes that a particular danger of subjugation by Persia was in the poet's mind.

The allegory is to be thus interpreted;—the oak is the state of Kyrêne; the lopped branches are banished nobles; the fire is insurrection; the master's house is the Persian empire.

268. ἀμφέπει.] Cf. κάλλιστον ὄλβον ἀμφέπων, Isth. III. 77.

278. The nearest correspondence is ἐσθλὸν καὶ τὸ τέτυκται ὅτ' ἄγγελος αἴσιμα εἰδῇ, *Il.* xv. 207.

279. Before the days of writing for literary purposes of course everything depended on the accuracy of

280 καὶ τὸ κλεεννότατον μέγαρον Βάττου δικαιᾶν
Δαμοφίλου πραπίδων. κεῖνος γὰρ ἐν παισὶν νέος, 500
ἐν δὲ βουλαῖς πρέσβυς ἐγκύρσαις ἑκατονταετεῖ βιοτᾷ,
ὀρφανίζει μὲν κακὰν γλῶσσαν φαεννᾶς ὀπός, 505
ἔμαθε δ' ὑβρίζοντα μισεῖν,

Ἀντ. ιγ'.

285 οὐκ ἐρίζων ἀντία τοῖς ἀγαθοῖς,
οὐδὲ μακύνων τέλος οὐδέν. ὁ γὰρ καιρὸς πρὸς ἀνθρώπων βραχὺ μέτρον ἔχει.
εὖ νιν ἔγνωκεν· θεράπων δέ οἱ, οὐ δράστας ὀπαδεῖ.
φαντὶ δ' ἔμμεν 510
τοῦτ' ἀνιαρότατον, καλὰ γινώσκοντ' ἀνάγκᾳ
ἐκτὸς ἔχειν πόδα. καὶ μὰν κεῖνος Ἄτλας οὐρανῷ 515
290 προσπαλαίει νῦν γε πατρῴας ἀπὸ γᾶς ἀπό τε κτεάνων·
λῦσε δὲ Ζεὺς ἄφθιτος Τιτᾶνας. ἐν δὲ χρόνῳ
μεταβολαὶ λήξαντος οὔρου 520

Ἐπ. ιγ'.

ἱστίων. ἀλλ' εὔχεται οὐλομέναν νοῦσον διαντλήσαις ποτὲ
οἶκον ἰδεῖν, ἐπ' Ἀπόλλωνός τε κράνᾳ συμποσίας ἐφέπων
295 θυμὸν ἐκδόσθαι πρὸς ἥβαν πολλάκις, ἔν τε σοφοῖς 525
δαιδαλέαν φόρμιγγα βαστάζων πολίταις ἁσυχίᾳ θιγέμεν,
μήτ' ὢν τινι πῆμα πορών, ἀπαθὴς δ' αὐτὸς πρὸς ἀστῶν· 530
καί κε μυθήσαιθ', ὁποίαν Ἀρκεσίλᾳ
εὗρε παγὰν ἀμβροσίων ἐπέων, πρόσφατον Θήβᾳ ξενωθείς.

the messenger who was sent to train the chorus. See *Essay on Pindar and his Poetry*.

286. πρός.] Wrongly rendered 'among.'

289. ἐκτός.] Sc. καλῶν; cf. ὅστις πημάτων ἔξω πόδα | ἔχει, Aesch. *Prom. V.* 263.

294. κράνᾳ.] Kyre the fountain of Kyrêne.

295. Cf. τίς ἐρασμίην τρέψας θυμὸν ἐς ἥβην ὀρχεῖται; Anakreon 18, Pyth. vi. 48. Hence we may read ψυχὴν διδόντες ἡδονῇ, Aesch. *Pers.* 841.

296. θιγέμεν.] Takes the dat. Pyth. viii. 24, ix. 43, Nem. iv. 35, νουμηνίᾳ θιγέμεν, 'to touch upon the day of the new moon.'

299. It is not improbable that Dâmophilos had composed a poem on the Argonauts which Pindar had made use of in this ode.

PYTHIA V.

ON THE VICTORY OF ARKESILAS IV. KING OF KYRENE WITH THE FOUR-HORSE CHARIOT.

INTRODUCTION.

THIS ode commemorates the same victory as Pyth. IV., won B.C. 466. It was probably composed after Pyth. IV., but soon after the victory to be sung on the public reception of the horses and charioteer Karrhôtos (*vv.* 40, 41), in the great Paved Street of Kyrêne (*vv.* 84—87), probably at the time of the Karneia (*vv.* 73—76). This Karrhôtos was brother to Arkesilas' wife. Mommsen thinks Pindar was present at Kyrêne; but the end of Pyth. IV. is against the supposition, unless we suppose that Pyth. IV. was sent immediately after the victory, and that Pindar went later with Karrhôtos and Euphêmos who took the horses to Pytho and stayed in Greece collecting troops for an expedition against Hesperides.

The rhythm is Aeolian and the ode is probably a Kastoreion (*v.* 9), see also Pyth. II. 67.

ANALYSIS.

vv.

1—4. Wealth combined with merit availeth much.

5—10. Arkesilas attains to wealth and good fame by Kastor's aid.

11, 12. The noble bear heaven-sent power better than others.

13. Arkesilas walketh in justice, and is attended by great prosperity;

vv.

14—18. In that he is king of mighty cities,

19—21. And has just now won the chariot-race at Pytho.

21—23. Exhortation to give God the glory,

24—39. And to love Karrhôtos the charioteer who kept the chariot safe, and dedicated it at Pytho.

40, 41. It is right to give a hearty welcome to your benefactor.

42—49. Karrhôtos is blessed by being the theme of song for his dexterity in keeping his chariot safe during a general upset.

50. No one is, nor will be, free from trouble;

51—53. But the ancient prosperity of Battos attends his family in varying degree.

53—58. From him lions were made to flee by Apollo,

59—65. The god of healing, music and poetry, and of the Delphic oracle,

65—68. By means of which he settled the Hêrakleids and Dorians in Peloponnêsos.

68—76. The poet claims descent from Aegidae who won renown at Sparta and went to Thêra whence they received the Karneia which festival connects the poet's family with Kyrêne (which festival they celebrate at Kyrene to its honour).

77—82. There the Antênoridae are worshipped, having been adopted as heroes by the followers of Aristoteles.

83—89. He beautified Kyrêne in honour of the exiles, and after death became a revered hero.

90—97. Arkesilas' royal ancestry though dead hear his song of victory.

97—100. His chorus ought to laud Apollo for the victory.

100—109. Praise of Arkesilas for sense, eloquence, courage, strength and success in games and musical competitions.

109—116. Prayer that his prosperity may be lasting and that he may win at Olympia.

The idea that success and prosperity are to be attributed to the favour of a deity runs through the whole ode. The introduction of the Antênoridae is to be explained by their being in some way connected with the breeding of horses at Kyrêne (*v.* 79).

Στρ. α'.

Ὁ πλοῦτος εὐρυσθενής,
ὅταν τις ἀρετᾷ κεκραμένον καθαρᾷ
βροτήσιος ἀνὴρ πότμου παραδόντος αὐτὸν ἀνάγῃ
πολύφιλον ἐπέταν.
5 ὦ θεόμορ' Ἀρκεσίλα,
σύ τοί νιν κλυτᾶς
αἰῶνος ἀκρᾶν βαθμίδων ἄπο
σὺν εὐδοξίᾳ μετανίσεαι
ἕκατι χρυσαρμάτου Κάστορος· 10

1. 'Far-reaching is the potency of wealth, whene'er a mortal man on Destiny bestowing it combined with honest merit may have led it home as a right welcome henchman. O Arkesilas, whose lot hath come from God, thou verily, from the first steps of thy renowned life pursuest it, and good fame withal, by the help of Kastor of the golden car, who after a wintry storm sheddeth beams of calm upon thy happy hearth.'

2. ἀρετᾷ.] As elsewhere in the ode a long syllable corresponds to the two short syllables of ἀρετᾷ Hermann proposed ὀργᾷ. But Ol. II. 10, 53, and the quotation of the Schol. (Kallimachos, οὔτ' ἀρετῆς ἄτερ ὄλβος ἐπίσταται ἄνδρας ἀέξειν, | οὔτ' ἀρετὴ ἀφένοιο, Sappho, ὁ πλοῦτος ἄνευ ἀρετᾶς οὐκ ἀσινὴς πάροικος), support the text. The epithet καθαρᾷ is illustrated by Ol. IV. 16. In Pindar ἀρετᾷ often means 'excellence,' 'distinction;' so that it is not necessarily 'pure,' 'disinterested.'

3. ἀνάγῃ.] This verb is used of 'bringing home' a mistress or guest, *Il.* III. 48, *Od.* III. 272, IV. 534. For the personification of wealth see Prof. Paley's note on Aesch. *Agam.* 1303.

4. πολύφιλον.] The Scholl. interpret also 'making' or 'bringing many friends' which is certainly analogous to the use of πολύξενος, Ol. I. 93.

5. θεόμορ'.] The reading of MSS. θεόμοιρ' is not to be absolutely rejected as it might scan ⏑ –, cf. Pyth. I. 56. θεο- is Πότμος, cf. Ol. I. 106.

6. νιν.] i.e. πλοῦτον ἀρετᾷ κεκραμένον καθαρᾷ.

7. The metaphor of the second sentence does not quite fall in with that of the first. For, as Arkesilas had always had wealth, it was his ἐπέτας, after whom he could not strictly be said to go. The solution of the difficulty is that αὐτὸν, *v.* 3, means realized wealth, νιν, *v.* 6, prospective wealth, or we may say that the personification is dropped and that the νιν is the wealth which Arkesilas kept seeking and acquiring owing to the God of wealth being an inmate of his house. In ἀκρ. βαθ. ἄπο we have a metaphor appropriate to a dweller in a grand palace or on an acropolis, who would begin a journey by descending steps. Life is here regarded as a journey as in *v.* 13. The metaphor in Lucr. II. 1123, *gradus aetatis scandere adultae*, is quite different.

9. This refers partly to success in chariot-races, partly to commerce, Kastor being the god of mariners as well as a charioteer. Dis-

10 εὐδίαν ὃς μετὰ χειμέριον ὄμβρον τεὰν καταιθύσσει
μάκαιραν ἑστίαν.

Ἀντ. α'.

σοφοὶ δέ τοι κάλλιον 15
φέροντι καὶ τὰν θεόσδοτον δύναμιν.
σὲ δ' ἐρχόμενον ἐν δίκᾳ πολὺς ὄλβος ἀμφινέμεται·
τὸ μέν, ὅτι βασιλεὺς
15 ἐσσὶ μεγαλᾶν πολίων· 20
ἔχει συγγενὴς
ὀφθαλμὸς αἰδοιότατον γέρας,
τεᾷ τοῦτο μιγνύμενον φρενί·

sen thinks success in war rather than in commerce is meant, but it is doubtful whether Arkesilas found war lucrative. He derived great wealth from the silphium trade. Don., whom I follow, supports his view by quoting Homer's hymn, *v.* 6, σωτῆρας τέκε παῖδας ἐπιχθονίων ἀνθρώπων | ὠκυπόρων τε νεῶν, and Theokritos (Idyll XXII. 6). There was a temple of the Dioskuroi on the Σκυρωτὴ πλατεῖα at Kyrêne.

10. Here an allusion to recent seditions at Kyrêne is introduced. The idea of motion towards in καταιθύσσει explains the acc. ἑστίαν. In Pyth. IV. 83 the acc. of motion over is found with καταίθυσσον.

11. σοφοί.] The word is here used in the sense of 'noble' as by Theognis, cf. Pyth. II. 88.

12. καὶ τὰν θεόσδοτον.] The καὶ shows that the poet considers prosperity harder to bear becomingly than adversity. The τὰν refers to θεόμορ', *v.* 5. It almost means 'such as yours.' The form θεόσδοτος is puzzling. I agree with Curtius in the derivation of θεὸς from a root θες, and advance the strong argument against the roots DIV or DHI that the radical vowel in such a Greek form would be ι or οι not ε(ι); yet I think he should not have explained θέσφατος as for θεσοφατος without discussing θεόσδοτος (Hes. and Pind.). The σ seems to have been inserted by poets for metrical reasons, perhaps on false analogy from insertions of σ in conjugation, or from its presence in διόσδοτος.

13. ἐρχόμενον.] Cf. Ol. I. 115.
ἐν δίκᾳ.] Cf. Ol. II. 16.

15. i. e. of the pentapolis of Kyrêne.

16—18. 'It is the eye which regardeth thy family that keeps this most majestic honour associated with thy wisdom.' Don. renders συγγενὴς ὀφθαλμὸς 'your innate excellence;' Hermann 'the family glory' *gentile lumen*, with τοῦτο γέρας in apposition and ἐπεὶ for ἔχει. Neither rendering seems solemn enough to justify the abrupt parenthesis nor have they sufficient support. As below ὄμμα = 'protection' (cf. Aesch. *Pers.* 170, P.); so here ὁ συγγενὴς πότμος is called ὀφθαλμός, cf. Pyth. III. 85, Isth. I. 39, Ol. VII. 11. τεᾷ φρενὶ = τὶν φρονίμῳ ὄντι; Prof. Paley renders 'in your mind' saying 'μιγνύμενον seems to represent κεκραμένον ἀρετᾷ.'

For ὀφθαλμὸς = 'glory,' 'flower' cf. Ol. II. 10, VI. 16.

μάκαρ δὲ καὶ νῦν, κλεεννᾶς ὅτι 25
20 εὔχος ἤδη παρὰ Πυθιάδος ἵπποις ἑλὼν δέδεξαι τόνδε κῶμον ἀνέρων,

Ἐπ. α'.

Ἀπολλώνιον ἄθυρμα. τῷ σε μὴ λαθέτω 30
Κυράναν γλυκὺν ἀμφὶ κᾶπον Ἀφροδίτας ἀειδόμενον,
παντὶ μὲν θεὸν αἴτιον ὑπερτιθέμεν·
φίλει δὲ Κάρρωτον ἔξοχ' ἑταίρων·
25 ὃς οὐ τὰν Ἐπιμαθέος ἄγων 35
ὀψινόου θυγατέρα Πρόφασιν Βαττιδᾶν
ἀφίκετο δόμους θεμισκρεόντων·
ἀλλ' ἀρισθάρματον
ὕδατι Κασταλίας ξενωθεὶς γέρας ἀμφέβαλε τεαῖσιν κόμαις 40

Στρ. β'.

30 ἀκηράτοις ἀνίαις
ποδαρκέων δυώδεκ' ἂν δρόμων τέμενος. 45
κατέκλασε γὰρ ἐντέων σθένος οὐδέν· ἀλλὰ κρέμαται, ὁπόσα χεριαρᾶν

20. For εὔχος ἑλὼν cf. Ol. XI. 63.

21. Ἀπολλώνιον ἄθυρμα.] 'Apollo's delight.' So Anakreon calls the rose Ἀφροδίσιον ἄθυρμα, Pindar calls roses ἄνθε' Ἀφροδίσια, Nem. VII. 53; but the words are generally explained differently. It is on account of the rose gardens of the district of Kyrêne that it is called Aphrodite's garden.

τῷ, κ.τ.λ.] 'Wherefore, let there not escape thee when thou art hymned at Kyrêne in the sweet garden of Aphrodite, the maxim 'set a god o'er everything as the author.' I. e. give Apollo the glory.

25. ἄγων, κ.τ.λ.] 'Bringing Excuse, daughter of Afterthought, that is wise too late'—means of course getting defeated, and trying to explain away the failure. There is a touch of quiet humour about the phrase. For the Personification cf. Ol. VII. 44.

27. θεμισκρεόντων.] For θεμιστοκρεόντων.

31. ποδαρκέων.] Gen. plur. adj. The Scholl. and Mommsen take it for a participle and read δώδεκα δρόμων (δωδεκαδρόμων) taking τέμενος as acc. of motion over. For the adj. cf. Ol. XIII. 37, Soph. *El.* 699, ἱππικῶν ὠκύπους ἀγών.

32. 'For he gat no damage at all to his strong equipage; but there is hung up (ἀνάκειται) all the dainty handiwork of skilled craftsmen with which he passed the Krisaean hill into the level in the valley of the god.' I. e. which he brought from Krisa to the course in the valley between this hill and Delphi.

τεκτόνων δαίδαλ' ἄγων
35 Κρισαῖον λόφον
ἄμειψεν ἐν κοιλόπεδον νάπος 50
θεοῦ· τό σφ' ἔχει κυπαρίσσινον
μέλαθρον ἀμφ' ἀνδριάντι σχεδόν,
Κρῆτες ὃν τοξοφόροι τέγεϊ Παρνασίῳ καθέσσαν τὸν
μονόδροπον, φυτόν. 55

Ἀντ. β'.

40 ἐκόντι τοίνυν πρέπει
νόῳ τὸν εὐεργέταν ὑπαντιάσαι.
Ἀλεξιβιάδα, σὲ δ' ἠΰκομοι φλέγοντι Χάριτες. 60
μακάριος, ὃς ἔχεις
καὶ πεδὰ μέγαν κάματον
45 λόγων φερτάτων
μναμήϊον· ἐν τεσσαράκοντα γὰρ 65
πετόντεσσιν ἀνιόχοις ὅλον
δίφρον κομίξαις ἀταρβεῖ φρενί,

34. δαίδαλ'.] MSS. give δαιδάλματ', probably from a gloss, but whether for δαίδαλ' or some less obvious word we cannot be sure.

36. ἐν.] For ἐς, cf. Pyth. II. 11.

37. τό, κ.τ.λ.] 'Wherefore there doth possess it the shrine of cypress wood hard by the figure which bow-bearing Krêtans dedicated in the fane on Parnâsos, that one cut in a single piece, a block of natural growth.' MSS. read καθέσσαντο, μον. φυτόν, which gives a simpler construction, but does not scan. The article makes the phrase impressive which it should be. No doubt it was a compliment to have given the Kyrênaic shrine a place near the sacred monument of the Krêtan foundation of the oracle, and for this reason the poet mentions it. 'Höck thinks it was one of the works of art attributed to Daedalus, who may have been supposed to pare and polish the rude forms of trees into some approximate resemblance to the human shape.'—Don. Some take φυτὸν as an adjective.

41. ὑπαντιάσαι.] This verb is used absolutely Pyth. IV. 135, and with dat. Pyth. VIII. 11 where the sense is 'advancing to oppose.' The pronoun σε is omitted, cf. Pyth. I. 29, and τὸν εὐεργ. = 'your benefactor.' For the sentiment cf. Pyth. II. 69.

42. Ἀλεξιβιάδα.] Karrhôtos the charioteer, brother-in-law to Arkesilas.

φλέγοντι.] Cf. Ol. IX. 22, Isth. VI. 23, φλέγεται δ' ἰοβοστρύχοισι Μοίσαις. Φλέγω is intrans. Ol. II. 72, Nem. VI. 39.

46. 'For with undaunted mind didst thou bring in thy car unhurt among (those of) forty fallen charioteers.' The prep. ἐν goes closely with ὅλον, not with κομίξαις. Cf. πᾶν δ' ἐπίμπλατο | ναυαγίων Κρισαῖον ἱππικῶν πέδον, Soph. *El.* 730.

ἦλθες ἤδη Λιβύας πεδίον ἐξ ἀγλαῶν ἀέθλων καὶ πατρωΐαν πόλιν. 70

Ἐπ. β'.

πόνων δ' οὔ τις ἀπόκλαρός ἐστιν οὔτ' ἔσεται·
ὁ Βάττου δ' ἕπεται παλαιὸς ὄλβος ἔμπαν τὰ καὶ τὰ νέμων,
πύργος ἄστεος ὄμμα τε φαεννότατον 75
ξένοισι. κεῖνόν γε καὶ βαρύκομποι
λέοντες περὶ δείματι φύγον,
γλῶσσαν ἐπεί σφιν ἀπένεικεν ὑπερποντίαν·
ὁ δ' ἀρχαγέτας ἔδωκ' Ἀπόλλων 80
θῆρας αἰνῷ φόβῳ,
ὄφρα μὴ ταμίᾳ Κυράνας ἀτελὴς γένοιτο μαντεύμασιν.

Στρ. γ'.

ὃ καὶ βαρεῖαν νόσων 85

49. ἀγλαῶν.] Moschopulos' excellent emendation for ἀγαθῶν. Mommsen's objection, that ἀγλαὸς qualifies victories not contests, does not apply here, as ἀγλαῶν *suggests* 'in which thou wast victorious.' Surely a past contest may in this sense be called 'victorious' outright though 'glorious' suggests the idea of victory quite enough. However, Mommsen reads ἀγαθέων, an epithet of Pytho, *not* used '*de Pythiis*.'

50. This statement is slightly at variance with that of Ol. XI. (X.) 22, if πόνων means the troubles attending competition in games. Hermann thinks it refers to some private trouble of Karrhôtos. This is unnecessary, cf. Pyth. X. 21.

51. 'But it is Battos' ancient prosperity that is in attendance bringing albeit chequered fortune.' For the sentiment cf. Ol. II. 35—37. For τὰ καὶ τὰ cf. Ol. VII. 22.

52. πύργος.] Lit. 'a wall,' cf. Ol. VIII. 38. For metaphor cf. Ol. II. 6, ἔρεισμ' Ἀκράγαντος, of Thêro.

ὄμμα.] Dissen renders 'light,' cf. κοινὸν φέγγος 'a light (i.e. safety) to all,' of Aegina, Nem. IV. 12. It seems a mistake to suppose a metaphor within a metaphor needlessly. Again φαεινὸς is a Homeric epithet of 'eyes.' Cf. *supra*, *v.* 17.

54. περί.] Equals Lat. *prae*, cf. Aesch. *Pers.* 696, σέβομαι δ' ἀντία λέξαι | σέθεν ἀρχαίῳ περὶ τάρβει, *Choëph.* 32, περὶ φόβῳ (see Paley's note on *v.* 29). Paley compares ἀμφὶ τάρβει, *Choëph.* 538, ἀμφὶ θυμῷ, *prae ira*, Soph. Frag. 147, ἀμφὶ φόβῳ, Eur. *Orest.* 825. Pindar seems here to be playing the courtier amusingly by telling half a tale of which we get the other half from Pausanias (X. 15); namely that Battos suddenly saw a lion, and that his fright forced him to cry out distinctly and loudly, and thus the impediment in his speech was cured.

58. μαντεύμασιν.] For the dat. after ἀτελὴς γένοιτο (not after ἀτελὴς) cf. Aesch. *Eum.* 361, θεῶν δ' ἀτέλειαν ἐμαῖς λιταῖς ἐπικραίνειν.

60 ἀκέσματ' ἄνδρεσσι καὶ γυναιξὶ νέμει,
πόρεν τε κίθαριν, δίδωσί τε Μοῖσαν οἷς ἂν ἐθέλῃ,
ἀπόλεμον ἀγαγὼν
ἐς πραπίδας εὐνομίαν, 90
μυχόν τ' ἀμφέπει
65 μαντήϊον· τῷ καὶ Λακεδαίμονι
ἐν Ἄργει τε καὶ ζαθέᾳ Πύλῳ
ἔνασσεν ἀλκάεντας Ἡρακλέος 95
ἐκγόνους Αἰγιμιοῦ τε. τὸ δ' ἐμόν, γαρύοντ' ἀπὸ Σπάρτας
ἐπήρατον κλέος,

59. Under the general statement the particular blessings vouchsafed to Kyrêne and the Battiadae are implied. The healing alludes to Battos' cure, and to the silphium of Kyrêne.

61. For the cultivation of music and poetry at Kyrêne cf. Pyth. IV. 295—end.

65. *μαντήϊον.*] So all MSS. If rightly, the *ι* is not scanned. Hermann, Don. and others read *μαντεῖον* as MSS. give *καρνεῖ'*, *v.* 75, while *v.* 46 the best MSS. give *μν(η)αμήϊον*, which I preserve reading *v.* 75 *Καρνηΐ'*, with Böckh, though not accepting *τεῇ*, for *τεά*. Surely it is better to alter MSS. once where they are certainly wrong somehow than twice where they may be right. One point remains. The third syllables of this verse and *v.* 94 are long, all the other corresponding syllables are short. One solution of this difficulty is to make the first three syllables a separate verse in each case with Hermann whom Don. follows. Another and simpler way is to assume the admissibility of an alternative long syllable in this place. Forms in *-ηϊο-* for *-εϝιο-* are quite analogous to the Pindaric *βασιλῆα*, *-ῆϊ*, *-ῆες*.

68. *τὸ δ' ἐμόν.*] 'Now they say that the renown of my family right dear to me is from Sparta, sprung from whence Aegidae, my forefathers, went to Thêra (not without the sanction of Gods, but some divine appointment was bringing a festive gathering for many sacrifices); thence having received, Apollo, thy Karneia, we honour in the banquet the nobly built city of Kyrêne.' The usual rendering of *τὸ ἐμὸν ἐπήρατον κλέος* is 'my glorious descent (race).' This is a forced interpretation of *κλέος*. That the chief renown of the Aegidae was connected with Sparta is shown by Isth. VI. 14, 15, *ἕλον δ' Ἀμύκλας | Αἰγεῖδαι σέθεν (Θήβας) ἔκγονοι μαντεύμασι Πυθίοις*, and again they were the diffusers of the Karneia. Pindar here implies that his forefathers were Aegidae who returned to Thebes by way of Thêra from Sparta. From *vv.* 73—76 they seem to have introduced Karneia at Thebes, but perhaps only as a family festival. However, if Pindar was at Kyrêne as Mommsen supposes, we need not refer these verses to Thebes at all, as he might be identifying himself with the Aegidae of Kyrêne. Don. considers this passage to be at variance with Isth. VI. 14, 15; but does not touch upon the possible reconciliation of the two statements which I noticed independently of Dissen. Herod. IV. 149 tells us that Aegidae joined in the colonization

Ἀντ. γ'.

ὅθεν γεγενναμένοι
70 ἵκοντο Θήρανδε, φῶτες Αἰγείδαι, 100
ἐμοὶ πατέρες, οὐ θεῶν ἄτερ, ἀλλὰ μοῖρά τις ἄγεν·
πολύθυτον ἔρανον
ἔνθεν ἀναδεξάμενοι,
Ἄπολλον, τεὰ 105
75 Καρνήϊ' ἐν δαιτὶ σεβίζομεν
Κυράνας ἀγακτιμέναν πόλιν·
ἔχοντι τὰν χαλκοχάρμαι ξένοι
Τρῶες Ἀντανορίδαι· σὺν Ἑλένᾳ γὰρ μόλον, καπνωθεῖσαν πάτραν ἐπεὶ ἴδον 110

Ἐπ. γ'.

ἐν Ἄρει. τὸ δ' ἐλάσιππον ἔθνος ἐνδυκέως
80 δέκονται θυσίαισιν ἄνδρες οἰχνέοντές σφε δωροφόροι, 115

of Thêra, and *ib.* 147 that the colonists found Kadmeians in the island. Hermann takes *vv.* 73—76 as parenthetical, and takes πόλιν for ἐς πόλιν with ἄγεν. He also proposes violent alterations, thus *v.* 68, τὸ δ' ἐμόν, γαρύειν, *v.* 69, ὅθεν κεκοιναμένοι, *v.* 72 sqq. πολύθυτον ἔρανον ἔνθεν ἀναδεξάμενοι, Ἄπολλον, τεῷ, Κάρνειε, ἐν δαιτὶ σεβιζέμεν Κυρ. ἀγακτ. πόλιν. This ingenuity is expended because the account of Pindar's descent given in the text does not seem to him credible. It is needless to assume that *all* the Aegidae migrated from Thebes to Sparta; and if some were left there it is highly probable that one or more of the descendants of the emigrants should, after the institution of the Karneia (said to date B.C. 674) return to Thebes to introduce to their kindred the new rites.

72. ἔρανον.] The Karneia was a sort of religious camp-meeting or prolonged picnic, towards the banquets of which each participator contributed. Hence ἔρανος is peculiarly appropriate.

77. ἔχοντι.] i. e. possess, as δαίμονες ἐγχώριοι.

78. Ἀντανορίδαι.] Glaukos, Akamas, Hippolochos. Note occurrence of two names which belong also to the Lykian Aeolids, cf. Ol. XIII. 60. The meaning of the legend is that the western Greeks found eastern Greeks already established in Libya. From *v.* 79 it seems likely that Karrhôtos claimed descent from these Antênoridae, or that they were connected in some way with the breeding of horses at Kyrêne.

79. τὸ δ'.] 'That chariot-driving race was religiously welcomed and entertained with sacrifices by the gift-bearing men whom Aristoteles (Battos) had brought, opening up a path o'er the deep sea with swift ships.' The word ἐλασίππον explains the mention of the Antênoridae.

80. δέκονται.] Lit. 'adopted,'

τούς τ' Ἀριστοτέλης ἄγαγε ναυσὶ θοαῖς
ἁλὸς βαθεῖαν κέλευθον ἀνοίγων.
κτίσεν δ' ἄλσεα μείζονα θεῶν, 120
εὐθύτομόν τε κατέθηκεν Ἀπολλωνίαις
ἀλεξιμβρότοις πεδιάδα πομπαῖς
ἔμμεν ἱππόκροτον
σκυρωτὰν ὁδόν, ἔνθα πρυμνοῖς ἀγορᾶς ἔπι δίχα κεῖται
θανών· 125

Στρ. δ'.

μάκαρ μὲν ἀνδρῶν μέτα
ἔναιεν, ἥρως δ' ἔπειτα λαοσεβής.
ἄτερθε δὲ πρὸ δωμάτων ἕτεροι λαχόντες ἀΐδαν 130
βασιλέες ἱεροὶ
ἐντί, μεγάλαν δ' ἀρετὰν
δρόσῳ μαλθακᾷ
ῥανθεῖσαν κώμων ὑπὸ χεύμασιν 135

'admitted;' i. e. as heroes of the colony. The present is historic as in Pyth. IV. 163, Ol. II. 23.

οἰχνέοντες.] Cf. Ol. III. 40, Pyth. VI. 4.

82. βαθεῖαν.] Cf. Pyth. III. 76, of the high seas. For the hypallage cf. Ol. XI. (X.) 5, 6.

83. 'And he made the groves of the god greater than before, and laid down a straight-cut paved road that the plain might resound with the tramp of horses in procession to Apollo for averting ills from mortals.' Beware of taking πεδιάδα closely with σκυρωτὰν ὁδόν, neglecting the order of the words.

κτίσεν.] Cf. Ol. XIII. 83, κτίσιν, for this general sense of κτίζω.

84. Böckh quotes a description of the remains of a splendid street at Kyrêne cut out of solid rock, with tombs cut out of the rock on each side. This led from the ἀγορὰ to Apollo's temple.

87. For Battos' tomb cf. Catull. VII. 6, *Batti ueteris sacrum sepulcrum.*

90. πρὸ δωμάτων.] 'Before the royal palace.' Perhaps in the ἀγορά, for the phrase is not opposed to ἀγορᾷ but to πρυμνοῖς ἀγορᾶς.

92. μεγάλαν.] Some MSS. and editors read μεγαλᾶν, ἀρετᾶν ῥανθεισᾶν. Böckh read nominatives, making ῥανθεῖσα a predicate, which is wrong; Dissen μεγαλᾶν ἀρετᾶν ῥανθεῖσιν ὑπὸ χεύμασιν. For the construction cf. Ol. IX. 103. Render, 'but the besprinkling of a great victory with the soft dew of the outpourings of Kômos' songs they hear, I ween, with such faculty as the dead possess—a happiness to them and a glory common to them and their son Arkesilas and his rightful possession.' For sentiment cf Ol. VIII. 78, XIV. 18.

94. For the metaphorical use of ῥαίνω cf. Pyth. VIII. 57, Isth. V. 21, ῥαινέμεν εὐλογίαις. Mommsen reads ὕμνων ὑπὸ χεύμασιν, κ.τ.λ.

95 ἀκούοντί ποι χθονίᾳ φρενί,
σφὸν ὄλβον υἱῷ τε κοινὰν χάριν
ἔνδικόν τ' Ἀρκεσίλᾳ· τὸν ἐν ἀοιδᾷ νέων πρέπει
χρυσάορα Φοῖβον ἀπύειν, 140

Ἀντ. δ'.

ἔχοντα Πυθωνόθεν
τὸ καλλίνικον λυτήριον δαπανᾶν
100 μέλος χαρίεν. ἄνδρα κεῖνον ἐπαινέοντι συνετοί.
λεγόμενον ἐρέω· 145
κρέσσονα μὲν ἁλικίας
νόον φέρβεται
γλῶσσάν τε· θάρσος δὲ τανύπτερος
105 ἐν ὄρνιξιν αἰετὸς ἔπλετο· 150
ἀγωνίας δ', ἕρκος οἷον, σθένος·
ἔν τε Μοίσαισι ποτανὸς ἀπὸ ματρὸς φίλας, πέφανταί
θ' ἁρματηλάτας σοφός·

Ἐπ. δ'.

ὅσαι τ' εἰσὶν ἐπιχωρίων καλῶν ἔσοδοι, 155
τετόλμακε. θεός τέ οἱ τονῦν τε πρόφρων τελεῖ δύνασιν,

96. *σφόν.*] An Epic form, only found here in Pindar's extant works.

99. 'The recompense for cost that glorious victory gives, a dainty song.' Cf. Isth. VII. 1, *λύτρον εὔδοξον καμάτων.*

101. 'I will utter common talk. He cherishes wisdom beyond his years, and in speech and daring is as a broad-winged eagle amongst birds, while his might in athletic contest is as a rampart, and among the muses he learnt to soar from his mother dear, and he hath shown himself a skilful charioteer, and (to speak generally) he hath essayed all the competitions in noble accomplishments of the neighbourhood.' The qualifications for a statesman are given *vv.* 102—105, cf. Pyth. I. 42, those of an accomplished citizen *vv.* 106—109. Commentators generally consider *v.* 106 to concern war, but *θάρσος* sufficiently disposes of this topic, and it is hard on Pindar to suppose that he coupled war and policy with an adversative particle, war and poetry with a connective. For the genitive cf. *θράσος δεινῶν πολέμων*, Pyth. II. 64. The metaphor is most appropriate to boxing and wrestling. For *λεγόμενον* cf. Nem. III. 52, *λεγόμενον δὲ τοῦτο προτέρων ἔπος ἔχω.*

108. *ἔσοδοι.*] Cf. Pyth. VI. 50.

109. *θεός.*] 'God now giveth successful effect to thy capabilities. So in all time to come, whatever (capabilities) the blessed Kronidae grant thee to possess for deeds or counsels, may an autumnal stormy blast of wind not make havoc of thy life.'

110 καὶ τὸ λοιπὸν ὅσαν κε Κρονίδαι μάκαρες
διδοῖτ' ἐπ' ἔργοισιν ἀμφί τε βουλαῖς 160
ἔχειν, μὴ φθινοπωρὶς ἀνέμων
χειμερία καταπνοὰ δαμαλίζοι χρόνον.
Διός τοι νόος μέγας κυβερνᾷ
115 δαίμον' ἀνδρῶν φίλων. 165
εὔχομαί νιν Ὀλυμπίᾳ τοῦτο δόμεν γέρας ἔπι Βάττου
γένει.

I would suggest τὸ νῦν γε and a comma after τετόλμακε. As the text stands neither τε is wanted. With τε, το before it and τε-λεῖ after it, γε would stand a good chance of becoming τε, and the change of punctuation would inevitably follow.

110. ὅσαν κε.] MSS. give ὦ, which will not scan at all. Moschopulos interpolated πλεῖστα after the ὦ. Böckh and Don. give ὄπισθε, Mommsen ὁποῖα in text, ὅσ' ὧν κε in notes. With a relative, which is wanted, χρόνον is a secondary accusative. Böckh has to make δύνασιν the object to διδοῖτε ἔχειν, and regard μὴ δαμαλίζοι as a final change. For final μὴ without ὄφρα, ὅπως or ὡς (Pindar only uses ἵνα = 'where') cf. Ol. IX. 60, Pyth. IV. 155, Pyth. VIII. 30. The final optative would stand here as an attraction, but it is far better to take δαμαλίζοι as a true optative. I read ὅσαν because ἐπ' ἔργοισιν, κ.τ.λ. do not go well with an indefinite relative. The loss of κε before κρ is accountable and would involve the unsettlement of the previous word.

113. The metaphor of a blighting wind is peculiarly appropriate to the locality of Kyrêne, which would be subject to the Sirocco, but the adj. χειμερία suits rather the climate of Boeotia.

χρόνον.] We have χρόνον, 'lifetime,' Ol. I. 115; but the sense we have to give here is only supported by the analogy of θέρος, ὀπώρα, ὥρα, 'crops,' 'fruits,' and perhaps by αἰὼν μόρσιμος, Ol. II. 10, where we may translate 'a fortunate lot in life.' Prof. Paley suggests χρόνῳ. I suggest φθινοπωρίδ' (so that it lose its fruit) ἀνέμων χειμερίᾳ καταπνοᾷ δαμαλίζοι χρόνος.

114. κυβερνᾷ.] 'Doth pilot.' For the metaphor cf. Ol. XII. 3—5, Pyth. X. 72.

116. τοῦτο γέρας.] Victory in the chariot race. Cf. Ol. VIII. 57 for this use of the demonstrative pronoun.

ἔπι.] 'In addition,' i. e. to this Pythian victory. For the position cf. Pyth. IX. 124.

PYTHIA VI.

ON THE VICTORY OF XENOKRATES OF AKRAGAS IN THE CHARIOT-RACE.

INTRODUCTION.

XENOKRATES, son of Aenesidâmos, brother of Thêro the tyrant, won this victory B.C. 494. I infer from the exordium that this ode was not the first composed to commemorate the victory; but it was probably made for recitation at or before a banquet at Delphi in honour of Thrasybulos, Xenokrates' son and charioteer. It is, therefore, of the same date as Pyth. XII., only Pyth. X. being earlier than these two odes. This victory is mentioned Isth. II. 18, Ol. II. 49. The ode is a very fine specimen of Pindar's art. Thrasybulos may have stayed some time in Greece before the games, as is suggested by *vv.* 22, 23, training his father's horses.

ANALYSIS.

vv.

1—18. The poet announces that he is engaged on a theme patronized by Aphrodite and the Graces, in honour of Pytho, where there stands an indestructible treasure-house of song for the victor, to proclaim his Pythian victory in the chariot-race won for his father by Thrasybulos.

19—27. Thrasybulos regards the behest of Cheiron to reverence Zeus and one's parents.

28—42. Myth of Autolykos' devotion for his father, the highest example of filial piety.

43—45. Thrasybulos comes nearest to this standard,

46—54. And is generous, prudent, accomplished, devoted to horse-training and driving, and a delightful companion.

Στρ. α'.

Ἀκούσατ'· ἦ γὰρ ἑλικώπιδος Ἀφροδίτας
ἄρουραν ἢ Χαρίτων
ἀναπολίζομεν, ὀμφαλὸν ἐριβρόμου
χθονὸς ἐς νάϊον προσοιχόμενοι·
5 Πυθιόνικος ἔνθ' ὀλβίοισιν Ἐμμενίδαις
ποταμίᾳ τ' Ἀκράγαντι καὶ μὰν Ξενοκράτει
ἑτοῖμος ὕμνων
θησαυρὸς ἐν πολυχρύσῳ
Ἀπολλωνίᾳ τετείχισται νάπᾳ·

2. ἄρουραν.] Cf. Ol. IX. 27, Nem. VI. 33, Πιερίδων ἀρόταις, i. e. 'poets,' X. 26, Μοίσαισί τ' ἔδωκ' ἀρόσαι, where, as perhaps here, the ἄρουρα is a theme of song. In Ol. IX. 27 χαρίτων κᾶπον means poetry generally. Cf. also, for the connection of the Graces and Epinikian poetry, Ol. XIV. 12—14. Aphrodite might be introduced from her early association with the Graces; but Dissen may perhaps be right in referring the mention of the patroness of Erotic poetry to the youth of Thrasybulos. Aphrodite and the Graces are brought into connection with Pytho in Frag. 67 [60], Πρὸς Ὀλυμπίου Διός σε, | χρυσέα κλυτόμαντι Πυθοῖ, | λίσσομαι Χαρίτεσσί τε καὶ σὺν Ἀφροδίτᾳ | ἐν ζαθέῳ με δέξαι χορῷ ἀοίδιμον Πιερίδων προφάταν.

3. ἀναπολίζομεν.] From this word it is to be inferred that Pindar had already composed an ode in honour of Xenokrates.

ὀμφαλόν.] Here not the oracular stone, for which cf. Pyth. IV. 4, but Delphi.

4. ἐς νάϊον.] The text is Hermann's, he having disposed of his former conjecture ἀένναον (Don.). MSS. give ἐς ναόν, which I suspect is an incorporated gloss. If so, it is misplaced ingenuity to attempt emendation. Comparing Pyth. V. 80, II. 24, Ol. III. 40, I think προσοιχόμενοι means 'honouring' rather than 'taking an imaginary journey to,' so that I object to the retention of ἐς, and conclude that a quadrisyllabic adjective, or a substantive phrase in apposition with ὀμφαλόν, is lost.

6. 'And for the River-Nymph Akragas and especially for Xenokrates.' The city was situated just above the junction of two streams, the Akragas and Hypsas, by which it was enclosed on three sides. The tutelary nymph or goddess of the town (cf. Pyth. XII. 2) being synonymous with the River could hardly fail to be regarded as a companion of or a phase of Artemis Potamia, cf. Pyth. II. 7. Else the form Ἀκράγας would, as applied to a river, be masculine before the rise of the city.

7. ἑτοῖμος.] Cf. Ol. VI. 12.

8. θησαυρός.] For such a treasure-house or shrine, which in the case of a Pythian victor would be in the temple at Delphi or its precinct, cf. Pyth. V. 37—39.

9. τετείχισται.] Cf. Frag. 176 (206), Pyth. III. 113, Ol. VI. 1—4 for metaphor.

νάπᾳ.] The whole valley between Parnâsos and the Krisaean hill, including the flat plain at the bottom of the valley where the victory had

Στρ. β'.

10 τὸν οὔτε χειμέριος ὄμβρος ἐπακτὸς ἐλθών,
ἐριβρόμου νεφέλας
στρατὸς ἀμείλιχος, οὔτ' ἄνεμος ἐς μυχοὺς
ἁλὸς ἄξοισι παμφόρῳ χεράδι
τυπτόμενον. φάει δὲ πρόσωπον ἐν καθαρῷ

been won and the temple high above where a memorial had doubtless been consecrated.

10. 'Which neither the wintry rain-storm, coming as an invading foe, the ruthless host of the deep-roaring cloud nor the wind carries to the hollows of the sea, battered by the all-sweeping débris' (borne on the flood-water). It is not necessary to suppose with Prof. Paley that 'the figure in the poet's mind is that of a treasure-house built on a headland near an estuary.' Any building that was carried away and knocked to pieces by the flood-water of a mountain-stream might be said to be carried to the sea, even if it were situated far inland. It is not unlikely that such a fate as the poet here describes had to his knowledge befallen one of the treasuries in the precinct, which might have been carried by a temporary affluent of the Pleistos into that stream, which after a course of less than ten miles from Delphi reaches the Krisaean bay. This from its configuration might well be called ἁλὸς μυχοί, as it contains at least four smaller bays.

12. ἄνεμος.] Four MSS. and Böckh give ἄνεμοι. So also the Schol. which read τυπτόμενοι (MSS. -μενοι, -μενος) *v.* 14, and explained it τύπτοντες. The poet has expanded the idea of ὄμβρος until one feels that οὔτ' ἄνεμος is only introduced at all because of the previous οὔτε.

13. ἄξοισι.] So the best MSS. Critics altered it to ἄξοι or ἄξει; but Don. says 'the change (to ἄνεμοι) is not necessary, for singular nouns coupled by disjunctive conjunctions, especially when the copula τε forms part of the disjunctive, sometimes govern a plural verb in the Greek poets. Compare Eurip. *Alcest.* 360, καί μ' οὔθ' ὁ Πλούτωνος κύων, οὔθ' ὑπὲ κώπῃ ψυχοπομπὸς ἂν Χάρων ἔσχον.' Whereon Prof. Paley remarks, 'The plural is used because the idea is "both Charon and Cerberus together would have been unable to stop me."' So here we should render, 'nor the wind withal.' For the sentiment of this passage cf. Hor. *Od.* III. 30. 1—5.

χεράδι.] Schol. χερὰς δὲ ὁ μετὰ ἰλύος καὶ λίθων συρφετός. It is rather wood and floating wreckage generally.

14. φάει.] 'But its façade in clear light shall proclaim afar, Thrasybulos, a chariot-victory in Krisa's vale, honourably spoken of by men, (a) common (glory) to thy father and his race.'

In the region of poetic fame there are no storms, according to the suggestion of the poet. For πρόσωπον cf. Ol. VI. 3. κοινὰν is the epithet of the idea conveyed by λόγοισι—θνατῶν—εὔδοξον ἅρματι—νίκαν—Κρ.—ἐν—πτυχαῖσι. Thus it comes to qualify εὔδοξον as if it were an adverb. Here we have a most striking instance of Pindar's habit of making dative cases and preposition phrases dependent on nouns. Prof. Paley alters φάει to φανεῖ, rendering 'But it shall show

15 πατρὶ τεῷ, Θρασύβουλε, κοινάν τε γενεᾷ
λόγοισι θνατῶν
εὔδοξον ἅρματι νίκαν
Κρισαίαισιν ἐν πτυχαῖς ἀπαγγελεῖ.

Στρ. γ'.

σύ τοι σχέθων νιν ἐπιδέξια χειρὸς ὀρθὰν
20 ἄγεις ἐφημοσύναν,
τά ποτ' ἐν οὔρεσι φαντὶ μεγαλοσθενῆ
Φιλύρας υἱὸν ὀρφανιζομένῳ
Πηλεΐδᾳ παραινεῖν· μάλιστα μὲν Κρονίδαν,
βαρύπαν στεροπᾶν κεραυνῶν τε πρύτανιν,

its front in a clear spot,' &c. Dissen takes λόγοισι θνατῶν with ἀπαγγελεῖ. The Schol., followed by Heyne, Böckh, Dissen, Don., needlessly understands ἔχων to govern πρόσωπον. Thus Don. interprets 'the hymn with joyful, serene countenance (as befits a messenger of good news) will announce,' &c. Hermann makes ἀπαγγελεῖ govern πρόσωπον, and renders, *carmen hoc patri tuo nunciabit hilarem vultum* (i. e. exhilarabit ei vultum) *communemque genti victoriam.* The only doubt I have about my version, which is substantially that of Mr Myers, is as to whether φάει ἐν καθαρῷ may not be an adverbial phrase, 'with pure splendour,' cf. Ol. II. 63. I do not believe it can be taken as equivalent to an adjective, such as φαιδρόν, λαμπρόν. For the suppression of ἐόν, if it be thought that my version requires it, cf. Ol. IV. 10.

15. κοινάν.] Cf. Pyth. v. 96, Ol. II. 50.

19. 'Thou verily holding him on thy right hand (i. e. by incurring risk for thy father) dost keep unswervingly the behest which they say that once in the mountain Cheiron uttered in exhortation to mighty Achilles.' Heimsoeth approved by Schneidewin refers νιν to ἐφημοσύναν. Generally νιν is thought to refer to πατρί, *v.* 15, and the meaning therefore to be: 'by honouring your father (i.e. by placing him on your right hand) you obey the injunctions of Cheiron.' 'That the right hand was the place of honour is clear from Frag. 112' (Πῦρ πνέοντος ἅ τε κεραυνοῦ | ἄγχιστα δεξιὰν κατὰ χεῖρα πατρὸς | ἵζεαι, of Athêne). Don. Yes, but it is the place of honour bestowed by the occupant of the highest place, and so not appropriate to this context. On the right hand also a Greek would keep one who required protection in battle, and the instance of Antilochos suggests that the metaphor here is from a battlefield. The metaphor of ὀρθὰν ἄγεις is as Prof. Paley says 'from leading a person so as to prevent him falling. Conversely χαμαὶ πίπτειν is said of things which come to nought, as in *v.* 37.'

ἐπιδέξια.] Cf. Theokr. xxv. 18, τεῆς ἐπιδέξια χειρός.

20. ἐφημοσύναν.] Cf. Χείρωνος ἐντολάς, Frag. 155 (167).

21. τά ποτ'.] Cf. Ol. I. 16.

22. ὀρφανιζομένῳ.] 'When separated from his parents.' Pêleus survived Achilles.

23. μάλιστα.] i.e. as the Allfather.

25 θεῶν σέβεσθαι·
ταύτας δὲ μή ποτε τιμᾶς
ἀμείρειν γονέων βίον πεπρωμένον.

Στρ. δ'.

ἔγεντο καὶ πρότερον Ἀντίλοχος βιατὰς
νόημα τοῦτο φέρων,
30 ὃς ὑπερέφθιτο πατρός, ἐναρίμβροτον
ἀναμείναις στράταρχον Αἰθιόπων
Μέμνονα. Νεστόρειον γὰρ ἵππος ἅρμ' ἐπέδα
Πάριος ἐκ βελέων δαϊχθείς. ὁ δ' ἔφεπεν
κραταιὸν ἔγχος·
35 Μεσσανίου δὲ γέροντος
δονηθεῖσα φρὴν βόασε παῖδα ὅν·

Στρ. ε'.

χαμαιπετὲς δ' ἄρ' ἔπος οὐκ ἀπέριψεν· αὐτοῦ
μένων δ' ὁ θεῖος ἀνὴρ
πρίατο μὲν θανάτοιο κομιδὰν πατρός,
40 ἐδόκησέν τε τῶν πάλαι γενεᾷ

26. *ταύτας.*] Cf. Ol. VIII. 57, IV. 24, Pyth. V. 116. It here = *τῆς τοῦ σέβεσθαι.*

27. *γονέων βίον πεπρωμένον.*] 'Parents' allotted time of life.' This injunction seems to mean 'deem it a sacred duty to defend your parents' life by pious devotion from dangers which human aid can avert.' As Xenokrates lived very nearly twenty years after this victory, he cannot have been very old at the time this victory was won; so that the parallel given in the following myth is not close.

28. Prof. Paley considers that we have a later form of this account in *Il.* VIII. 90, etc., where Diomêdes saves Nestor from Hektor. This episode was given in the *Aethiopis* of Arktinos.

29. *νόημα τοῦτο φέρων.*] Cf. Isth. I. 40, *ὁ πονήσαις νόῳ προμάθειαν φέρει.* Render 'cherishing this principle.' The participle goes with *βιατάς.*

32. *ἵππος...δαϊχθείς.*] For constr. cf. Ol. IX. 2, 103, Pyth. IV. 151, XI. 22.

36. *βόασε.*] Is this causative? The participle is curious; because otherwise we should have to turn the phrase into *φρονιμὸς γέρων δοναθεὶς φρένα.* For *ἐκ* with the passive, cf. Pyth. IV. 72.

37. *χαμαιπετές.*] Extension of predicate. For the metaphor cf. Ol. IX. 12.

40. *ἐδόκησεν.*] Cf. Ol. XIII. 56. In these passages Don. (on Nem. VII. 11) takes *δοκέω* = *εὐδοκέω*, comparing *τυχεῖν* for *εὐτυχεῖν*, *δοκέοντα* for *εὔδοξον*, Nem. VII. 31, but this view is in neither case at all certain. For *τε* after *μέν*, cf. Ol. IV. 15.

ὁπλοτέροισιν, ἔργον πελώριον τελέσαις,
ὕπατος ἀμφὶ τοκεῦσιν ἔμμεν πρὸς ἀρετάν.
τὰ μὲν παρίκει·
τῶν νῦν δὲ καὶ Θρασύβουλος
45 πατρῴαν μάλιστα πρὸς στάθμαν ἔβα,

Στρ. ϛ'.

πάτρῳ τ' ἐπερχόμενος ἀγλαΐαν ἔδειξεν
νόῳ δὲ πλοῦτον, ἄγων
ἄδικον οὔθ' ὑπέροπλον ἥβαν, δρέπει,
σοφίαν δ' ἐν μυχοῖσι Πιερίδων·
50 τίν τ', Ἐλέλιχθον, ὃς στᾶσας ἱππείας ἐσόδους,

42. 'To be supreme as regards virtue towards parents.'

45. 'Came nearest to our fathers' standard.' We need not assume that Thrasybulos had ever risked his life for his father's sake excepting in the chariot-race. To compare him to Antilochos need not be more than a forcible way of ascribing to him the character of a *φιλοπάτωρ*. Cf. Xen. *De Venatione*, chap. I. § 14, *Ἀντίλοχος τοῦ πατρὸς ὑπεραποθανὼν τοσαύτης ἔτυχεν εὐκλείας ὥστε μόνος φιλοπάτωρ παρὰ τοῖς Ἕλλησιν ἀναγορευθῆναι.*

46. 'And in imitation of his uncle (Thêro) he is wont to display splendid hospitality; but with judgment doth he manage his wealth, not enjoying the pleasures of youth unjustly or in excess, but cultivating minstrelsy in the Pierides' retired haunts.'

ἀγλαΐαν.] Generally rendered 'glory,' 'love of glory,' and explained as referring to the victory in the chariot-race; but the topic of driving comes *vv.* 50, 51, and there is no reason to believe that Thêro had gained a victory in any great games before this success of Xenokrates, while his hospitality is lauded, Ol. II. *ad fin.* Then again *νόῳ δέ, κ.τ.λ.* comes in much better as qualifying indulgence in hospitality, explaining that though lavish he showed judgment and refinement. Moreover the *δὲ v.* 47 is awkward as a coördinate conjunction with *τ' v.* 50, as the old explanation assumes, though for *τε—δὲ* cf. Pyth. IV. 81, XI. 30.

48. *οὔθ'.*] For omission of the first negative cf. Pyth. X. 29, 41.

ἥβαν.] Elsewhere ⏑ ⏑ – correspond to these two long syllables. Hermann would read *ἀϋάταν* which he thinks gave rise to *ἁπᾶσαν* foisted in before *νόῳ* in the best MSS. Now they give *ἅπασαν* which might be for *ὥπασεν*, a gloss on *ἔδειξεν*, or inserted from remembrance of *ἔδειξεν ἁπᾶσαν*, Nem. IV. 83, or a gloss on *ἀγλαΐαν*. From the Schol.'s *ὑπερήφανον* Mommsen suggests *ὑπεράφανον ἀκμάν*. For the meaning given to *ἥβαν* cf. Pyth. IV. 295.

50. *ἐσόδους.*] 'Contests;' cf. Pyth. V. 108. The reading of the best MSS. is *τίν τ'* E., *ὀργαῖς πάσαις ὃς ἱππείαν ἔσοδον.* Moschopulos, *εὗρές θ' ὃς ἱππείαν ἔσοδον*, Böckh from a Schol. *ὃς θ' εὗρες ἱππίας ἐσόδους.* Don. says 'I think that *ὀργαῖς πάσαις*, which is found in many of the MSS., has crept into the text from a marginal explana-

μάλα ἀδόντι νόῳ, Ποσειδᾶν, προσέχεται.
γλυκεῖα δὲ φρὴν
καὶ συμπόταισιν ὁμιλεῖν
μελισσᾶν ἀμείβεται τρητὸν πόνον.

tion of *μάλα ἀδόντι νόῳ*, and from the resemblance of *ὀργαῖς ἐς* to the reading *ὅς θ' εὗρες*, which is recognized by the Scholiast. With *μάλα ἀδόντι νόῳ*, we may compare Pyth. v. 40, 41, *ἑκόντι νόῳ*. The writer of the interpretation *ὀργαῖς πάσαις* probably referred to Isth. I. 41: *εἰ δ' ἀρετᾷ κατάκειται πᾶσαν ὀργάν*, which is not unlike *τὶν προσέχεται πάσαις ὀργαῖς*.' With this I agree, except as to the resemblance of *ὀργαῖς ἐς*, which is only found in interpolated MSS. We want a resemblance to *ὀργαῖς—ὃς* or to *πάσαις ὅς*. Now *ὃς στᾶσας* might easily become *ὃς στάσαις* by confusion with the participle, and then *ὃς πάσαις, πάσαις ὅς*, especially with *ὀργαῖς πάσαις* in the margin. Hermann keeps *ὀργαῖς ἐς ἱππίαν ἔσοδον* (*suopte ingenio ductus ad equestria studia*) with rare conservatism; for dat. of cause cf. Ol. IX. 83; the construction is possible though awkward.

52. 'His disposition is so sweet in converse even with his companions in the drinking-bout that it surpasseth honeycomb wrought by toil of bees,' i.e. even when heated with wine he is pleasant. Or is it better to render, 'And his disposition is sweet, yea, in companionship with fellow-revellers it surpasseth,' &c.?

γλυκεῖα.] Its position enables it to go with *ὁμιλεῖν* and *ἀμείβεται*.

53. *ὁμιλεῖν.*] For inf. cf. Ol. VII. 26, Aristoph. *Nubes* 1069, *οὐδ' ἡδὺς ἐν τοῖς στρώμασιν τὴν νύκτα πανυχίζειν.*

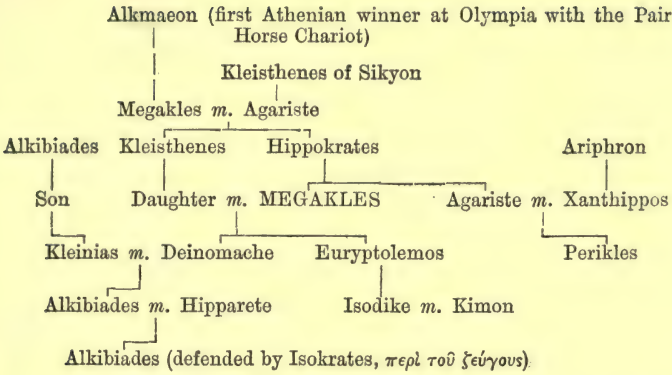
54. *ἀμείβεται.*] Cf. Pyth. I. 45, II. 50, VII. 19.

PYTHIA VII.

ON THE VICTORY OF MEGAKLES OF ATHENS WITH THE FOUR-HORSE CHARIOT.

INTRODUCTION.

MEGAKLES the Alkmaeonid, for whose Pythian victory B.C. 490 this ode was written, was son of Hippokrates, and nephew and son-in-law to Kleisthenes the Athenian reformer. Hêrodotos (VI. 131) mentions a Megakles, son of Hippokrates, and grandson of Megakles, the successful suitor for the hand of Agariste, daughter of Kleisthenes, tyrant of Sikyon. He also mentions Kleisthenes the reformer, and could scarcely have omitted to mention it if he too had had a son Megakles who had been of sufficient importance to be twice ostrakized (Lysias *κατ' Ἀλκιβιάδου*, p. 143). The only reason for supposing that Kleisthenes had a son Megakles is the statement of Isokrates (*περὶ τοῦ ζεύγους*, p. 351) that Kleisthenes was *πρόπαππος* to Alkibiades, which he was if Alkibiades' maternal grandfather Megakles married his cousin, a daughter of Kleisthenes. It may then be regarded as certain that our Megakles had not a cousin of the same name. Again if Alkibiades' maternal grand*father* were son of Kleisthenes he would be second cousin once removed to his guardian Perikles, while it is more likely that Perikles should have been guardian to his cousin's son than to a more distant relative. I therefore give the following interesting pedigree :



Curtius says—*History of Greece* (Ward's Translation) Bk. III. ch. I. p. 264—'Such a man as Pindar could take no part in the enthusiasm of the Wars of Liberation, and could shortly after the battle of Marathon sing the glories of an Athenian without giving one word to that great day.' Now Pindar did take part in the enthusiasm in question, cf. Pyth. I. 75—78, Frag. 54 [46]. As to his not mentioning the battle of Marathon; in the first place, the ode is very short. In the next place Hêrodotos (VI. 115) tells us that the Alkmaeonidae were accused of signalling to the Persians by a bright shield to sail round Sunion, and seize the city before the army got back from Marathon[1]; and again the priesthood at Delphi was inclined to Mêdism. We should not then expect any mention of Marathon in an ode composed for recitation at Delphi in honour of an Alkmaeonid. It is not likely that Pindar's personal feelings with respect to the victory of Athens and Plataeae, whose alliance was based on enmity to Thebes and Theban institutions, were very sympathetic. The spirit of national combination against the Empire of the Mêde was kindled only by the preparations of Xerxes for the invasion of Hellas, and then only into a wavering flame, which would have been ignominiously extinguished but for Athenian intrigue.

[1] Hêrodotos' arguments against the truth of the charge are not conclusive. The fact of their having freed Athens from the Peisistratidae does not preclude the possibility of their welcoming the Persians as allies against the democratic party and Themistokles. Their close connection with the Mêdizing Delphians is collateral evidence against their loyalty.

Nothing that could be called national enthusiasm arose until after the battle of Salamis.

It is by no means certain that this ode was not composed before the battle of Marathon, which took place about the middle of the month Metageitnion or the beginning of August, so that even if the Pythian games were celebrated in Metageitnion rather than Munychion, they might have fallen some days before the battle.

The rhythm is Aeolian.

ANALYSIS.

vv.

1—4. The mention of Athens is a noble beginning for an ode on horses for the Alkmaeonidae.

5—8. No city, no family in Hellas is more distinguished.

9—12. All Hellas knows how splendidly the Alkmaeonidae built Apollo's temple at Pytho.

13—17. Enumeration of the victories of the family.

18, 19. The poet's pleasure at the new victory is alloyed by the victor's undeserved unpopularity.

20—22. Vicissitude is the invariable condition of lasting prosperity.

Στρ.

Κάλλιστον αἱ μεγαλοπόλιες Ἀθᾶναι
προοίμιον Ἀλκμανιδᾶν εὐρυσθενεῖ γενεᾷ
κρηπῖδ' ἀοιδᾶν
ἵπποισι βαλέσθαι.
5 ἐπεὶ τίνα πάτραν, τίνα τ' οἶκον

1. 'Athens with her mighty acropolis is the fairest opening theme for the widely influential race of Alkmaeonidae to lay as a foundation of odes for their horses.'

μεγαλοπόλιες.] Cf. Pyth. II. 1.

2. γενεᾷ.] This dative is generally taken with βαλέσθαι. The double dative is quite admissible, cf. Ἡροδότῳ τείχων τὸ μὲν ἅρματι τεθρίππῳ γέρας, Isth. I. 14; but the order of the words favours my rendering.

3. κρηπῖδ'.] Cf. Frag. quoted Ol. I. 16.

4. βαλέσθαι.] Cf. Pyth. IV. 138.

5. 'For what fatherland and what family, though they be my own, shall I name as more illustrious for Hellas to hear tell of?'

τίνα τ'.] So best MSS. For elision before an initial digamma cf. Ol. IV. 9.

ναίων ὀνυμάξομαι 5
ἐπιφανέστερον
Ἑλλάδι πυθέσθαι;

Ἀντ.

πάσαισι γὰρ πολίεσι λόγος ὁμιλεῖ
10 *Ἐρεχθέος ἀστῶν, Ἄπολλον, οἳ τεόν γε δόμον* 10
Πυθῶνι δίᾳ
θαητὸν ἔτευξαν.
ἄγοντι δέ με πέντε μὲν Ἰσθμοῖ
νῖκαι, μία δ' ἐκπρεπὴς
15 *Διὸς Ὀλυμπιάς,*
δύο δ' ἀπὸ Κίρρας,

Ἐπ.

ὦ Μεγάκλεες, ὑμαί τε καὶ προγόνων. 15
νέᾳ δ' εὐπραγίᾳ χαίρω τι· τὸ δ' ἄχνυμαι,

6. *ναίων.*] So best MSS. Böckh and Don. *ναίοντ'*, Mommsen *αἶαν*, Schneidewin *λαῶν* or *θνατῶν*. The text is generally condemned; but I think it is defensible, without taking *ὀνυμάξομαι* passively, as Mommsen suggests. If the poet had said *ὀνυμάξεταί τις* there would be no difficulty; but by substituting the first person for the indefinite third he perplexed critics. He speaks not as a Theban and an Aegid, but as a representative Greek, who can imagine himself to belong to any state and family. Thus he can artificially express by the text, *ἥντινα πάτραν, ἥντινά τε οἶκον ναίει, οὐκ ὀνυμάξεταί τις, κ.τ.λ.*; cf. Goodwin, § 62, note 1.

9. *ὁμιλεῖ.*] 'Is familiar.'

10. *Ἐρεχθέος.*] The name of the hero king might well stand for the city, but it is peculiarly appropriate to this context, as to him was ascribed the invention of driving with four horses. The rebuilding of the temple at Delphi here mentioned began B.C. 548, and was executed by the Alkmaeonidae, then in exile at Delphi, with splendid liberality, the cost far exceeding the sum for which they had contracted with the Amphictyonic Council to do the work.

12. *θαητόν.*] Extension of predicate.

13. *ἄγοντι.*] Turn, 'I am led on (to sing) by,' &c.

14. *ἐκπρεπής.*] 'Paramount.' This was Alkmaeon's victory, according to Hêrodotos, with four horses; to Isokrates with a pair. Pindar, who ought to have had thorough knowledge on the subject, here contradicts the statement of the Schol. on Aristoph. *Nubes v.* 71, that Megakles the contemporary of Peisistratos gained three Olympian victories.

15. *Ὀλυμπιάς.*] For genitive cf. note on Ol. I. 7, end.

17. *ὑμαί.*] 'Gained by thee and thy coëvals,' cf. Pyth. VIII. 66.

18. *τι.*] The qualification indicated is very slight. The joy is very great but not absolutely unalloyed.

φθόνον ἀμειβόμενον τὰ καλὰ ἔργα.
20 *φαντί γε μὰν οὕτω κεν ἀνδρὶ παρμονίμαν* 20
θάλλοισαν εὐδαιμονίαν
τὰ καὶ τὰ φέρεσθαι.

19. *ἀμειβόμενον.*] 'That envy requiteth your noble deeds.' Cf. Isth. I. 52, *ἄμμι δ' ἔοικε Κρόνου σεισίχθον' υἱὸν | γείτον' ἀμειβομένοις εὐεργέταν | ἁρμάτων ἱπποδρόμιον κελαδῆσαι.* However, *καλὰ ἔργα* may be 'noble achievements' referring to the victories just enumerated (cf. Ol. IX. 85), *ἀμειβόμενον* meaning 'rivalling' (cf. Pyth. VI. 54), with almost the same sentiment as that of Pyth. XI. 29, *ἴσχει τε γὰρ ὄλβος οὐ μείονα φθόνον.*

20. 'They say however that as in your case if happiness should be flourishing abidingly for a man it would meet with varied fortune.' Prof. Paley rightly draws attention to the voice, which Dissen ignores. There is a preponderance of MSS. authority in favour of *πὰρ μονίμαν*, with which reading *οὕτω* must mean 'on such conditions,' and *τὰ καὶ τὰ* be the subject to *φέρεσθαι* (passive).

τὰ καὶ τά.] Cf. Ol. II. 53. In Aristotle's *Rhet.* III. 17 *mid.*, *ἢ τὰ καὶ τὰ* seems to mean 'or what not.' Here, as in Isth. III. 51, it is clearly euphemistic for 'bad as well as good.'

PYTHIA VIII.

ON THE VICTORY OF ARISTOMENES OF AEGINA IN THE WRESTLING MATCH.

INTRODUCTION.

ARISTOMENES, son of Xenarches, was a young scion of the noble family of the Midylidae. The Schol. says he won in the thirty-fifth (λε′) Pythiad; but this must be wrong, as then, B.C. 450, Aegina had been subjugated by Athens; and it is evident from *v.* 98 that Aegina was free at the date of composition. Müller (*Aeginetica* p. 177) proposed λβ′, and referred the allusions to the downfall of Ὕβρις to a supposed success of the Aeginêtans over the Athenians (supported only by a doubtful passage of Stephanos of Byzantium) at the battle of Kekryphaleia. Müller took the old reckoning of the Pythiads, and should have read with Böckh λγ′ as he meant B.C. 458. Hermann shows that the allusions are not applicable to the battle of Kekryphaleia, for, however the Aeginêtans themselves fared, their allies were defeated, and the Athenians were not humbled, nor is it likely that they would be likened by Pindar to Zeus' foes the giants. He therefore, I think rightly, considers that the battle of Salamis is meant, though I am disposed to modify his view, and say that the struggle between Persia and Hellas is meant with special reference to the battle of Salamis. To the argument from general analogy, Donaldson adds the suggestion that Ὕβριν, *v.* 12, refers to Bakis' oracle on Xerxes (Herod. VIII. 77) δῖα Δίκη σβέσσει κρατερὸν Κόρον, Ὕβριος υἱόν. I add two more arguments in my notes on *vv.* 16, 98—100. As to the date of the ode, however, I am not so sure of Hermann's suggestion of the twenty-eighth Pythiad (κη′) B.C. 478. He thought the Göttingen MS. gave λη′, but Mommsen is positive it gives λε′. The emendation λβ′, B.C. 462, is less violent, and is not

open to the same objections as is the next Pythiad. At the date I suggest the great victory of Eurymedon, four years previously, and the death of Xerxes in the following year, had revived the memory of Salamis, while apprehensions of Athenian aggression had been roused by the recent reduction of Thasos. The ode was sung in Aegina, *v.* 64, after the dedication of Aristomenes' wreath, in a temple of Apollo, *vv.* 18—20.

ANALYSIS.

vv.

1—5. Invocation of Hêsychia, daughter of Dikê, who holds the keys of counsels and wars, to accept Aristomenes' Pythian victory.

6—12. She is gentle to the gentle, but overwhelms Insolence when roused to wrath.

12, 13. Porphyrion had to learn this by experience.

13—15. [Parenthetical.] Gain is best when got from the willing, but violence in the end makes even the haughtiest to fall.

16—18. Typhos and Porphyrion escaped not Hêsychia, the former being slain by Zeus, the latter by Apollo,

19, 20. Who welcomed the victor Xenarkes' son and his kômos of Dorians, when he dedicated his wreath.

21—28. Praise of Aegina for justice, excellence in games and heroic valour.

29—34. The poet must without prolixity perform his task of praising Aristomenes.

35—43. For following his uncle's example he has won the praise which Amphiarâos uttered when he beheld the Epigoni fighting at Troy;

44, 45. 'The sires' nobleness is seen in their sons.'

45—55. Amphiarâos' mention of Alkmaeon and prophecy of Adrastos' return to Argos.

56—60. The poet's indebtedness to Alkmaeon is expressed.

61—66. Apollo has given Aristomenes victory at Pytho and at home.

67—72. Prayer that the poet's ode may be appropriate, just and acceptable to the gods.

73—75. Reputation for wisdom attends success,

75—78. But 'tis not in mortals to command it. The deity gives it, sending men up and letting them drop like a player at ball.

78—80. Mention of Aristomenes' victories.

81—87. His Pythian victory and glorious return.

88—97. Reflections on the advantage of youthful success and the fleeting character of human blessings and affairs generally.

98—100. Prayer to Aegina to keep the city free in conjunction with the national heroes.

Στρ. α'.

Φιλόφρον Ἁσυχία, Δίκας
ὦ μεγιστόπολι θύγατερ,
βουλᾶν τε καὶ πολέμων
ἔχοισα κλαῖδας ὑπερτάτας 5
Πυθιόνικον τιμὰν Ἀριστομένει δέκευ.
τὺ γὰρ τὸ μαλθακὸν ἔρξαι τε καὶ παθεῖν ὁμῶς
ἐπίστασαι καιρῷ σὺν ἀτρεκεῖ·

Ἀντ. α'.

τὺ δ' ὁπόταν τις ἀμείλιχον 10

1. Ἁσυχία.] We must not identify mythologically Hêsychia with Eirênê, who is the sister of Dikê, Ol. XIII. 7. The term ἡσυχία is more general and less formal than εἰρήνη, cf. Nem. IX. 48.

2. μεγιστόπολι.] 'Who dost abide in mightiest cities'—*and art the cause of their greatness* is implied.

3, 4. 'Holding the master keys of choice between counsels and wars.' This means that the attainment or preservation of tranquillity is the ultimate object and paramount motive of just counsels and just wars, and is therefore mistress of the supreme decisions as to peace or war. We may render βουλᾶν τε καὶ πολέμων 'of peace or war,' as here both come under the common idea of 'settlement of disturbing differences.' Cf. note on τε—καί, Ol. XIV. 5. It is natural that in the subsequent expansion of the idea of these two verses, Hêsychia should be regarded as the cause of a war undertaken to repel unjust aggression. For the metaphorical use of κλαῖδες cf. Pyth. IX. 39. The manner of its application is illustrated by Aesch. *Eumen.* 827, 828, where Athêne says καὶ κλῆδας οἶδα δωμάτων μόνη θεῶν | ἐν ᾧ κεραυνός ἐστιν ἐσφραγισμένος.

5. δέκευ.] For δέκευ with dat. cf. Ol. XIII. 29, Pyth. IV. 23.

6. τὸ μαλθακόν.] 'To render and accept alike *the* gentle treatment *natural to you*.' Note the force of the article. For sentiment cf. Pyth. IV. 296, 297.

7. καιρῷ σὺν ἀτρ.] 'Whenever it is strictly seasonable.'

8. 'Thou again whensoever relentless resentment is forced into

καρδίᾳ κότον ἐνελάσῃ,
10 τραχεῖα δυσμενέων
ὑπαντιάξαισα κράτει τιθεῖς
ὕβριν ἐν ἄντλῳ. τὰν οὐδὲ Πορφυρίων μάθεν 15
παρ' αἶσαν ἐξερεθίζων. κέρδος δὲ φίλτατον,
ἑκόντος εἴ τις ἐκ δόμων φέροι·

Ἐπ. α'.

15 βία δὲ καὶ μεγάλαυχον ἔσφαλεν ἐν χρόνῳ. 20

thy heart dost sternly confront the might of foes and plunge Insolence in the brine.' The strong metaphor in ἐνελάσῃ from driving in a nail or bolt expresses reluctance to resort to violence and determination when once forced to resort thereto. For Ὕβριν see Introduction.

11. ὑπαντιάξαισα.] The force of ὑπὸ may be here almost 'calmly,' or even 'reluctantly,' which suits Pyth. IV. 135; but not Pyth. V. 41, nor ὑπάντασεν, *infra*, *v.* 59. Is the force the same in ὑπειπεῖν? The lit. meaning of the compounds would then be to 'take the initiative in advancing to meet,' as a superior would in welcoming an inferior who had come into his presence, or as confident defenders might, to the surprise of arrogant invaders, at the outset of an engagement. This is just what the Greeks did at the Battle of Salamis.

12. ἄντλῳ.] Used metaphorically for the sea in its baneful aspect. Cf. Ol. IX. 53, Eur. *Hec.* 1025, ἀλίμενόν τις ὡς εἰς ἄντλον πεσὼν | λέχριος ἐκπεσεῖ φίλας καρδίας, | ἀμέρσας βίον, Hom. *Od.* XV. 477, τὴν μὲν ἔπειτα γυναῖκα βάλ' Ἄρτεμις ἰοχέαιρα, | ἄντλῳ δ' ἐνδούπησε πεσοῦσ' ὡς εἰναλίη κήξ.

τάν.] 'Her character even Porphyrion had not learnt when he was provoking her beyond measure.'

13. κέρδος—φέροι.] For the construction compare Ol. X. 4, εἴ τις εὖ πράσσοι, τέλλεται, Pyth. I. 81, Isth. IV. 14, πάντ' ἔχεις, | εἴ σε τούτων μοῖρ' ἐφίκοιτο καλῶν, and supply ἐστί. Pindar used the optative with εἰ in protasis, with pres. ind. in apodosis, where Attic authors would use the subjunctive with ἐάν, to express a general supposition in indefinite time. He also uses the *aor.* subj. in protasis with εἰ, with pres. ind. in apodosis; apparently when he wishes to indicate that the general supposition has reference to a special case; cf. Pyth. IV. 266, 274, Nem. VII. 11, 16, IX. 46, Isth. III. 59, IV. 13. These remarks are supplementary to Goodwin § 48. II. A, § 54. 2, § 63. 4 B. Render, 'For gain is most welcome whenever one gets it from the home of a willing giver.' Hermann takes this to refer to the tribute of land and water given to Dareios by the Aeginêtans and other Greeks. But just after a glorious victory a poet would hardly allude to a previous humiliation. Moreover the simplest explanation—'The gains of commerce are more blessed than the spoils of war'—applies too well to the Aeginêtans and to the context to be set aside. Hermann thinks that the epithet μεγάλαυχον (*v.* 15) would apply to Xerxes. This is true, and it might also glance at Pausanias and again at the Athenians.

15. ἔσφαλεν.] The gnômic Aorist.

Τυφὼς Κίλιξ ἑκατόγκρανος οὔ μιν ἄλυξεν,
οὐδὲ μὰν βασιλεὺς Γιγάντων· δμᾶθεν δὲ κεραυνῷ
τόξοισί τ' Ἀπόλλωνος· ὃς εὐμενεῖ νόῳ 25
Ξενάρκειον ἔδεκτο Κίρραθεν ἐστεφανωμένον
20 υἱὸν ποίᾳ Παρνασίδι Δωριεῖ τε κώμῳ.

Στρ. β'.

ἔπεσε δ' οὐ Χαρίτων ἑκὰς 30
ἁ δικαιόπολις ἀρεταῖς
κλειναῖσιν Αἰακιδᾶν
θίγοισα νᾶσος· τελέαν δ' ἔχει
25 δόξαν ἀπ' ἀρχᾶς. πολλοῖσι μὲν γὰρ ἀείδεται 35
νικαφόροις ἐν ἀέθλοις θρέψαισα καὶ θοαῖς
ὑπερτάτους ἥρωας ἐν μάχαις·

Ἀντ. β'.

τὰ δὲ καὶ ἀνδράσιν ἐμπρέπει.
εἰμὶ δ' ἄσχολος ἀναθέμεν 40
30 πᾶσαν μακραγορίαν
λύρᾳ τε καὶ φθέγματι μαλθακῷ,
μὴ κόρος ἐλθὼν κνίσῃ. τὸ δ' ἐν ποσί μοι τράχον 45

16. Κίλιξ.] Cf. Pyth. I. 16. Perhaps the epithet is inserted to point the allusion to the Eastern foes of Hellas. The Kilikians faced the Aeginêtans at Salamis.

μιν.] Either βίαν, the result of βία on his part, or better, Hêsychia, taking κέρδος—χρόνῳ as a parenthesis.

17. βασιλεύς.] i. e. Porphyrion; perhaps with an allusion to Xerxes' title.

κεραυνῷ.] Sc. Διός.

19. Ξενάρκειον...υἱόν.] Cf. Pyth. II. 18.

20. Παρνασίδι.] The third and fifth syllables of the last verse of the Epodes may be long or short, and it is doubtful whether ποίᾳ is an iambic or a spondee. Hermann thinks these syllables must be long, and so alters *vv.* 60, 100. MSS. give Παρνασίᾳ, which will not scan. Böckh corrected ΠΑΡΝΑΣΙΑΙ to ΠΑΡΝΑΣΙΔΙ.

Δωριεῖ τε κώμῳ.] 'And escorted by a triumphal procession of Dorians.' The participle is taken with κώμῳ by Zeugma.

21. 'Your island of cities where justice dwells, from having experienced the glorious virtues of the Aeakidae, is wont to be cast full near to the Graces;' i.e. to meet with praise in song.

27. ἥρωας.] e.g. Aeakos, Pêleus, Telamon, Aias, Achilles.

28. τὰ δὲ καί.] Cf. Ol. IX. 95.

31. φθέγματι μαλθακῷ.] 'Genial vocal melody.' The epithet is appropriate to the Aeolian style.

32. μή.] The construction is elliptical. Sc. 'and should fear to do so if I had leisure.' For the

ἴτω τεὸν χρέος, ὦ παῖ, νεώτατον καλῶν,
ἐμᾷ ποτανὸν ἀμφὶ μαχανᾷ.

Ἐπ. β'.

παλαισμάτεσσι γὰρ ἰχνεύων ματραδελφεοὺς
Ὀλυμπίᾳ τε Θεόγνητον οὐ κατελέγχεις, 50
οὐδὲ Κλειτομάχοιο νίκαν Ἰσθμοῖ θρασύγυιον·
αὔξων δὲ πάτραν Μιδυλιδᾶν λόγον φέρεις,
τὸν ὅνπερ ποτ' Ὀϊκλέος παῖς ἐν ἑπταπύλοις ἰδὼν 55
υἱοὺς Θήβαις αἰνίξατο παρμένοντας αἰχμᾷ,

Στρ. γ'.

ὁπότ' ἀπ' Ἄργεος ἤλυθον
δευτέραν ὁδὸν Ἐπίγονοι. 60
ὧδ' εἶπε μαρναμένων·
Φυᾷ τὸ γενναῖον ἐπιπρέπει
ἐκ πατέρων παισὶ λῆμα. θαέομαι σαφὲς 65

suppression of the idea of fearing cf. Pyth. IV. 155.

κνίσῃ.] So best MSS., though most editors read *κνίσσῃ*. But the sixth syllable of this and the corresponding verses is according to the best MSS. as often short as long.

τὸ δ'—μαχανᾷ.] 'But let that which is at my feet go forward speedily, the debt forsooth due to thee, my son, the freshest of thy glories, being endowed with wings by my art.' *τὸ δ' ἐν ποσί μοι* is in our idiom 'what I have in hand;' cf. *φροντίδα τὰν πὰρ ποδός*, Pyth. X. 62, *τὸ πὰρ ποδός*, Pyth. III. 60, *τὸ πρὸ ποδὸς χρῆμα*, Isth. VII. 13. For *ποτανὸν* cf. Nem. VII. 22, explained on Pyth. I. 40; for *ἀμφὶ* cf. Pyth. I. 80.

37. *θρασύγυιον.*] The epithet is specially appropriate to the wrestling match and pankration.

38. *φέρεις.*] The praise is won for the clan, hence the active is best; cf. *ἐστεφάνωσε*, Ol. XIV. 22.

39. *ἐν.*] 'Near;' cf. Ol. VI. 16, IX. 16. The son of Oïkles was the dead Amphiarâos, who had an oracle at Orôpos and another at Potniae, from one of which he is supposed to see and speak.

40. *υἱούς.*] i.e. his own son Alkmaeon and the sons of his (Ampharâos) six fellow-warriors.

παρμένοντας αἰχμᾷ.] 'Standing their ground in battle.'

43. *μαρναμένων.*] Used absolutely with a substantive; cf. *μολόντων infra v.* 85, *θνασκόντων* Ol. IX. 35, Pyth. IV. 25, Isth. III. 5 *ζώει δὲ μάσσων ὄλβος ὀπιζομένων.*

44. *φυᾷ.*] Dat. of cause, cf. Ol. IX. 83. 'By nature doth the noble spirit derived from sires display itself in sons.'

45. *παισί.*] So best MSS. Two interpolated MSS. give *παισίν*. Hermann reads, *παῖ, σοί*, because in all the corresponding verses the fifth syllable ends a word. For the quantity of the sixth syllable cf. *v.* 31, note on *κνίσῃ*. The text gives far the best sense.

δράκοντα ποικίλον αἰθᾶς Ἀλκμᾶν' ἐπ' ἀσπίδος
νωμῶντα πρῶτον ἐν Κάδμου πύλαις.

Ἀντ. γ'.

ὁ δὲ καμὼν προτέρᾳ πάθᾳ
νῦν ἀρείονος ἐνέχεται 70
ὄρνιχος ἀγγελίᾳ
Ἄδραστος ἥρως· τὸ δὲ οἴκοθεν
ἀντία πράξει. μόνος γὰρ ἐκ Δαναῶν στρατοῦ
θανόντος ὀστέα λέξαις υἱοῦ, τύχᾳ θεῶν 75
ἀφίξεται λαῷ σὺν ἀβλαβεῖ

Ἐπ. γ'.

Ἄβαντος εὐρυχόρους ἀγυιάς. τοιαῦτα μὲν
ἐφθέγξατ' Ἀμφιάρηος. χαίρων δὲ καὶ αὐτὸς
Ἀλκμᾶνα στεφάνοισι βάλλω, ῥαίνω δὲ καὶ ὕμνῳ, 80
γείτων ὅτι μοι καὶ κτεάνων φύλαξ ἐμῶν

46, 47. The serpent was emblematic of the power of prophecy. The Schol. tells us that it indicated his descent from Melampus, whose ears two serpents opened with their tongues so that he could hear the speech of animals and birds. Cf. Ol. VI. 46, 47.

48. 'And he that formerly suffered from disaster, hero Adrastos, now hath his lot determined by the declaration of a more favourable augury. But as to his own household he shall fare contrariwise.' Böckh thinks that a relation of Aristomenes had fallen at the battle of Kekryphaleia; Don. at the battle of Salamis. But Alkmaeon is a more important personage in this episode than Adrastos, who is brought in parenthetically; while Alkmaeon is the instance of the general principle stated *vv.* 44, 45. *A propos* of Aristomenes see *vv.* 38, 39. I think that Adrastos is introduced to illustrate the opening of the ode by showing that βία even when triumphant entails suffering. His lot also illustrates the mixed and fleeting nature of human success and is therefore consonant with the latter part of the ode. The leader of the Aeginêtan ships at Salamis *may* have been a Midylid and *may* have lost a son but the balance of probability is against the myth fitting real events so accurately.

52. μόνος.] So best MSS. Hermann (Don.) μοῦνος.

53. υἱοῦ.] i. e. Aegialos.

55. Ἄβαντος.] i. e. of Argos. Abas was said to have been the twelfth king of Argos.

57. στεφάνοισι βάλλω.] Cf. Pyth. IX. 123, 124.

ῥαίνω.] Cf. Pyth. V. 93.

58—60. There seems to have been a shrine of Alkmaeon near Thebes on the road to Delphi which the poet was wont to visit as he passed. I take the aorists as frequentative. The treasuries of temples were much used by private individuals for keeping their wealth in security.

ὑπάντασεν ἰόντι γᾶς ὀμφαλὸν παρ' ἀοίδιμον, 85
60 μαντευμάτων τ' ἐφάψατο συγγόνοισι τέχναις.

Στρ. δ'.

τὺ δ', ἐκαταβόλε πάνδοκον
ναὸν εὐκλέα διανέμων 90
Πυθῶνος ἐν γυάλοις,
τὸ μὲν μέγιστον τόθι χαρμάτων
65 ὤπασας, οἴκοι δὲ πρόσθεν ἁρπαλέαν δόσιν
πένταεθλίου σὺν ἑορταῖς ὑμαῖς ἐπάγαγες, 95
ὦναξ, ἑκόντι δὴ εὔχομαι νόῳ

Ἀντ. δ'.

κατά τιν' ἁρμονίαν βλέπειν
ἀμφ' ἕκαστον ὅσα νέομαι.
70 κώμῳ μὲν ἁδυμελεῖ
Δίκα παρέστακε· θεῶν δ' ὄπιν 100

60. ἐφάψατο.] Cf. Ol. I. 86, IX. 12. Hermann reads μάντις, χρησμῶν τ' ἀμφ' ἄψατο.

62. διανέμων.] Cf. Pyth. IV. 261.

66. ὑμαῖς.] i.e. of Apollo and Artemis. The feast was the Delphinia at Aegina. Cf. Pyth. VII. 17.

67. 'O king! with willing mind I pray that I may be regarding due proportion according to any one's merits in respect to all that I sing about each victor.'

68. MSS. give κατά τιν'. Pauw altered to κατὰ τὶν which Böckh and Dissen take as a dative, making an impossible construction; Hermann and Don. as an accusative = σὲ as in Korinna and Theokritos. Don. construes 'I do not hesitate to profess my confidence that by thy favour, O King, I shall look tuneful in all that I sing of every victor.' Now I think that I have disposed of the notion that κατὰ δαίμονα, Ol. IX. 28, means *by favour of* the deity, by which passage Don. supports his rendering of κατὰ τὶν. Again one can understand 'looking warlike, frightened, sour, &c.;' but what is the expression which indicates and accompanies tunefulness? Mommsen renders '*Precor, o rex, ut semper in unaquaque re* (*quaecumque tracto*) *ad congruentiam* (*modestiam*) *quandam lubenti animo circumspiciam.*'

69. νέομαι.] Don. says 'the poets often use words expressive of motion in general, like νέομαι here, to signify "singing" or "narration," comp. ἀναδραμεῖν, Ol. VIII. 54. διελθεῖν, N. IV. 72. ὁδὸς λόγων, Ol. I. 110, and the use of the words οἶμος, οἴμη. See also Ovid. *Fast.* I. 15: *adnue conanti per laudes ire tuorum.* The construction is: ὅσα νέομαι ἀμφ' ἕκαστον, "in all that I go through, discuss, or sing, about each individual victor:" so κελαδέοντι ἀμφὶ Κινύραν, Pyth. II. 15.'

71. Δίκα.] Cf. *supra*, *vv.* 1, 22, Ol. III. 4.

ὄπιν.] Cf. Ol. II. 6.

ἄφθιτον αἰτέω, Ξένάρκες, ὑμετέραις τύχαις.
εἰ γάρ τις ἐσλὰ πέπαται μὴ σὺν μακρῷ πόνῳ,
πολλοῖς σοφὸς δοκεῖ πεδ' ἀφρόνων 105
Ἐπ. δ'.

75 βίον κορυσσέμεν ὀρθοβούλοισι μαχαναῖς·
τὰ δ' οὐκ ἐπ' ἀνδράσι κεῖται· δαίμων δὲ παρίσχει,
ἄλλοτ' ἄλλον ὕπερθε βάλλων, ἄλλον δ' ὑπὸ χειρῶν. 110
μέτρῳ κατάβαιν'· ἐν Μεγάροις δ' ἔχεις γέρας,
μυχῷ τ' ἐν Μαραθῶνος, Ἥρας τ' ἀγῶν' ἐπιχώριον
80 νίκαις τρισσαῖς, ὦ 'ριστόμενες, δάμασσας ἔργῳ· 115
Στρ. ε'.

τέτρασι δ' ἔμπετες ὑψόθεν

72. *ἄφθιτον αἰτέω.*] For construction cf. Nem. v. 9, 10, *τάν ποτ' εὔανδρόν τε καὶ ναυσικλυτὰν | θέσσαντο,* 'they erst prayed that it (Aegina) might be both blessed with warriors and famed for ships.'

74. 'To many he seems to be a wise man amongst fools, and to be arming his life by powers of right counsel.'

75. *κορυσσέμεν.*] Cf. Isth. VII. 54.

μαχαναῖς.] Cf. Pyth. I. 41.

76. *κεῖται.*] Cf. Pyth. X. 71.

παρίσχει.] Sc. *αὐτά*, cf. Pyth. II. 17, Ol. I. 40.

77, 78. 'Now tossing one up now another, now bringing one now another below the level of the hands.' Don. quotes Eur. *Bacch.* 877 (P.), *τί τὸ κάλλιον | παρὰ θεῶν γέρας ἐν βροτοῖς | ἢ χεῖρ' ὑπὲρ κορυφᾶς | ἐχθρῶν κρείσσω κατέχειν*; Dissen better explains the passage as a metaphor from playing at ball, quoting Pallad. Alexandr. in Brunck, *Analect.* T. II. p. 431, Jacobs, *Anthol. Gr.* T. III. p. 138: *Παίγνιόν ἐστι Τύχης μερόπων βίος.—καὶ τοὺς μὲν κατάγουσα πάλιν σφαιρηδὸν ἀείρει, τοὺς δ' ἀπὸ τῶν νεφελῶν εἰς Ἅιδην κατάγει.* This is well illustrated by a coin of Terina, showing a winged Nikê sitting with a ball balanced on the back of her hand and another in the air above, for which I am indebted to Prof. Colvin as well as for other coins which I have mentioned.

79, 80. *ἀγῶν'... δάμασσας.*] Cf. Ol. IX. 84, 85.

ἔργῳ.] Cf. Nem. I. 26.

81. 'And (at Pytho) didst thou fall uppermost on the bodies of four (youths) with fell intent, to whom alike neither was a cheerful return adjudged at the Pythian festival nor indeed when they came to their mothers did pleasant laughter of bystanders rouse delight; but by back ways aloof from their foes they skulk racked by their disgrace.'

With this passage cf. Ol. VIII. 67. With *vv.* 81, 82, cf. Aesch. *Agam.* 1145, 1146 (P.), *καί τίς σε κακοφρονῶν τίθησι δαίμων, ὕπερθεν βαρὺς ἐμπίπτων.* The similarity of diction suggests indebtedness on one part or the other. Now as the Pythian games fell in the third year of the Olympiad, while the Oresteia was exhibited in the second, and as this diction would come more naturally to the composer of this ode than to the

σωμάτεσσι κακὰ φρονέων·
τοῖς οὔτε νόστος ὁμῶς
ἐπ' ἀλπνὸς ἐν Πυθιάδι κρίθη, 120
85 οὐδὲ μολόντων πὰρ ματέρ' ἀμφὶ γέλως γλυκὺς
ὦρσεν χάριν· κατὰ λαύρας δ' ἐχθρῶν ἀπάοροι
πτώσσοντι, συμφορᾷ δεδαγμένοι. 125

Ἀντ. ε'.

ὁ δὲ καλόν τι νέον λαχὼν
ἁβρότατος ἔπι μεγάλας
90 ἐξ ἐλπίδος πέταται 130
ὑποπτέροις ἀνορέαις, ἔχων
κρέσσονα πλούτου μέριμναν. ἐν δ' ὀλίγῳ βροτῶν
τὸ τερπνὸν αὔξεται· οὕτω δὲ καὶ πιτνεῖ χαμαί,
ἀποτρόπῳ γνώμᾳ σεσεισμένον.

Ἐπ. ε'.

95 ἐπάμεροι· τί δέ τις; τί δ' οὔ τις; σκιᾶς ὄναρ 135

dramatist, this resemblance is a small item of evidence against the date of this ode being so late as the thirty-third Pythiad, B.C. 458, and in favour of B.C. 462.

82. *κακὰ φρονέων.*] Cf. Nem. IV. 95, *μαλακὰ μὲν φρονέων ἑσλοῖς | τραχὺς δὲ παλιγκότοις ἔφεδρος.*

85. For *οὐδὲ* after *οὔτε* cf. Isth. II. 44, 45.

86. *ἀπάοροι.*] I follow Prof. Paley who quotes *Od.* XII. 435, *ἀπήωροι δ' ἔσαν ὄζοι*, 'the boughs hung far out of reach.' Don. renders 'in anxious suspense, or fear, on account of their enemies.'

88. 'While he who hath won some fresh honour in his green youth from his high hopes is borne up as on wings of manly ardour cherishing ambition loftier than the pursuit of wealth.' The elastic gait of the exultant and hopeful is contrasted with the dejected mien of the vanquished just described.

92. *μέριμναν.*] So MSS. except two interpolated MSS. which give *τέρψιν πλούτοιο.* Hermann reads *μέρμηραν* not elsewhere found in Pindar. For text cf. Ol. I. 108, II. 60. For sentiment cf. Nem. IX. 32, *ἐντί τοι φίλιπποι τ' αὐτόθι καὶ κτεάνων ψυχὰς ἔχοντες κρέσσονας | ἄνδρες.*

94. 'Shaken by a reversal of judgment' i.e. on the part of the Gods. Cf. Pyth. X. 21.

95. Dissen takes *ἐπάμεροι* as vocative with one Schol. The other explains *τῶν ἀνθρώπων τῶν ἐφημέρων κ.τ.λ.* Neither takes the first *δὲ* into account which shows that *ἐπάμεροι* is a sentence. Dissen again after the first-mentioned Schol. interprets *τί δ' κ.τ.λ. Quid est* magnus? *quid est parvus?*—reading *οὔτις.* But 'What is a man? What is he not? Mankind is a dream of a shadow' is preferable. We may paraphrase: 'A man is nothing. A man is anything. Mankind is unreal as a dream,

ἄνθρωπος. ἀλλ' ὅταν αἴγλα διόσδοτος ἔλθῃ,
λαμπρὸν φέγγος ἔπεστιν ἀνδρῶν καὶ μείλιχος αἰών.
Αἴγινα φίλα μᾶτερ, ἐλευθέρῳ στόλῳ 140
πόλιν τάνδε κόμιζε Δὶ καὶ κρέοντι σὺν Αἰακῷ
100 Πηλεῖ τε κἀγαθῷ Τελμῶνι σύν τ' Ἀχιλλεῖ. 145

variable as a shadow.' The second question is intensely pregnant. It implies that so sudden and wild are the freaks of fortune that nothing is too improbable to be predicated of that nonentity, a man.

96. *αἴγλα.*] Cf. Ol. XIII. 36.

98—100. Here we seem to have an allusion to the female figure which the Aeginêtans said appeared to them and urged them to engage at Salamis (Herod. VIII. 84) as well as to the assistance given by Aeakidae (ib. 83). *Δὶ* is *Ζεὺς Πανελλήνιος* of Aegina.

ἐλευθέρῳ στόλῳ.] 'Conduct this commonwealth on its voyage in freedom's cause.' Apart from the allusion to Salamis this means simply 'support the independence and freedom to maintaining which the policy of Aegina is ever directed.' We know that early in B.C. 478 the Aeginêtans and Korinthians were disturbed at the rebuilding of the walls of Athens. Did Pindar already foresee danger from this quarter to the freedom of Aegina? After the reduction of Naxos and Thasos, Athenian ambition must have afforded much stronger cause for apprehension.

99. *σύν.*] For the position of that prep. cf. Pyth. II. 12. Note that the heroes are coupled to Zeus by *καί*, the Aeakids of the first and second generations are coupled to Aeakos by *τε—τε*, the brothers of the first generation are coupled by *καί*. Cf. Ol. III. 8, Pyth. I. 42.

100. *κἀγαθῷ.*] So Moschopulos and Böckh; MSS. *καὶ ἀγαθῷ*; Ed. Rom. *πηλεῖ τε κἀρίστῳ*; Hermann *πηλεῖ τ' ἐσθλῷ καὶ σὺν κ.τ.λ.*, but cf. *vv.* 20, 60.

PYTHIA IX.

ON THE VICTORY OF TELESIKRATES OF KYRENE IN THE ARMED FOOT-RACE.

INTRODUCTION.

TELESIKRATES, the son of Karneiades (which name suggests that he was an Aegid—cf. Pyth. v. 68—76), won as ὁπλιτοδρόμος B.C. 478, which success this ode celebrates. He also won in the stadium at Delphi B.C. 470. It has been inferred from *v.* 73 that the victor had not returned to Kyrêne, where this ode was recited, but see my note on that verse and *vv.* 90, 91. From the digression about Iolâos, *vv.* 79 sqq., I infer that Telesikrates trained partly at Thebes. As to the explanation of the ode I cannot do better than quote Donaldson:

'The whole context of the ode shows that Telesicrates was about to marry some foreign damsel, whose heart he had won by the display of his strength and agility in the armed race. This appears from the legend about Apollo taking a foreign bride to Africa, after having consulted a sage adviser whether he should marry her or no; likewise, from the allusion in *v.* 99, and from the story about Alexidamus, who gained his wife by swiftness in the course. I would also explain the words καλλιγύναικι πάτρᾳ (*v.* 74) with reference to this; Telesicrates did not seek the love of a foreign damsel because there was a lack of beautiful women in Lybia; on the contrary he will take home his bride to the land of the fair. On the subject of this ode, beside the explanations of Böckh and Dissen, see Böckh, *Berlin Jahrbücher*, October, 1830, and Welcker, *Rheinisches Museum*, for 1834, p. 372, 373.'

I think it is sufficient to suppose that the poet means 'as Kyrêne's athletic prowess won for her a desirable husband, and Alexidâmos' speed won him a wife, so your achievements have won for you a

bride.' It seems to me that the destined bride must have been one of the παρθενικαὶ of *v.* 99, i.e. a maid of Kyrêne. It would appear that Telesikrates had made some stay in Greece, as he won three prizes, both at Aegina and Megara, and that on his return he intended to celebrate his marriage. From *vv.* 89, 90 it may be inferred that Telesikrates was a great friend of Pindar's, perhaps a connection; so he may have confided to the poet his attachment to some maid to whom he was not yet betrothed. Böckh thinks that he was betrothed to a Theban damsel. This marriage question is interesting only in connection with Pindar's skill in working in a secondary subject without interfering with his primary theme.

The rhythm is a mixture of Dorian and Lydian.

ANALYSIS.

vv.

1—4. Proclamation of the victory of Telesikrates of Kyrêne.

5—65. Myth of the marriage of Apollo and Kyrêne.

5—8. Apollo carries off Kyrêne to Libya.

9—13. Aphrodite presides over their marriage.

14—18. Kyrêne's parentage.

18—25. Her hardy habits.

26—28. Apollo sees her wrestling with a lion.

29—37. He calls Cheiron to see, expresses his admiration, and asks his advice as to a union with her.

38, 39. Cheiron is amused and makes answer,

39—41. 'That neither gods nor men like to acknowledge an incipient passion.

42—49. 'So even thou, the omniscient God of truth, art dissembling and asking my advice.'

50—65. Cheiron foretells the marriage of Apollo and Kyrêne, the eventual foundation of the Kyrênaic cities, the welcoming of the bride by Libya, and the birth of the offspring of the union Aristaeos.

66—70. The poet tells the consummation of the marriage in Libya, where Kyrêne frequents a city renowned in games.

71—75. Even now Karneiades' son has won success in her honour at Pytho.

76—78. Great achievements afford an inexhaustible theme, but it is best to say much in a few words;

78, 79. For a sense of proportion is of the first importance in everything,

79, 80. As Thebes learnt by Iolâos' conduct,

80—83. Who, after the slaughter of Eurystheus, was buried in the tomb of Amphitryon, the Kadmeian's guest,

84—86. To whom and to Zeus Alkmêna bare twins.

87, 88. About them it is natural to make a digression and about Dirke.

88—90. They fulfilled the poet's prayer that Telesikrates might furnish him with another theme;

90—92. For he had already furnished several by victories at Aegina and Megara.

93—96. Wherefore let friend and foe, according to Nêreus' maxim, heartily praise even a foe when he has wrought nobly for the public good.

97—103. Telesikrates has won the admiration of maidens in the local contests at Kyrêne.

103—125. As the ode requires an appropriate conclusion, the poet tells how Telesikrates' ancestor, Alexidâmos, won the daughter of Antaeos, when her suitors' claims were decided by a foot-race.

Στρ. α'.

Ἐθέλω χαλκάσπιδα Πυθιονίκαν
σὺν βαθυζώνοισιν ἀγγέλλων
Τελεσικράτη Χαρίτεσσι γεγωνεῖν,
ὄλβιον ἄνδρα, διωξίππου στεφάνωμα Κυράνας· 5

1. χαλκάσπιδα.] i. e. ὁπλιτοδρόμον. Of the χάλκεα ἔντεα, cf. Ol. IV. 22, which consisted of shield, helmet and greaves (Pausanias, VI. 10), the shield was the heaviest and most important item. The oblong shield of the ὁπλίτης was technically ὅπλον, but ἄσπις often stands for it, as here, and φεράσπιδες σάγαι, of the equipment of ὁπλῖται, Aesch. *Pers.* 240, so ἀσπιδοδούποισιν ὁπλίταις δρόμοις, Isth. I. 23.

2. βαθυζώνοισι.] Cf. Pyth. I. 12.

ἀγγέλλων.] A metaphor from the heralds' office, cf. Pyth. I. 32.

3. Χαρίτεσσι.] Cf. Pyth. VI. 2.

4. στεφάνωμα.] Either 'a crowned honour to Kyrêne' in apposition with ἄνδρα, or with the notion of the previous clause, cf. Ol. II. 4, ἀκρόθινα, Ol. VII. 16, πυγμᾶς ἄποινα. Pindar likens his Epinikian song to a wreath, Ol. VI. 86, 87, Nem. VII. 77—79, Isth. III. 45.

5 τὰν ὁ χαιτάεις ἀνεμοσφαράγων ἐκ Παλίου κόλπων
ποτὲ Λατοΐδας
ἅρπασ', ἔνεικέ τε χρυσέῳ παρθένον ἀγροτέραν δίφρῳ,
τόθι νιν πολυμήλου 10
καὶ πολυκαρποτάτας θῆκε δέσποιναν χθονὸς
ῥίζαν ἀπείρου τρίταν εὐήρατον θάλλοισαν οἰκεῖν. 15

Ἀντ. α'.

ὑπέδεκτο δ' ἀργυρόπεζ' Ἀφροδίτα
10 Δάλιον ξεῖνον θεοδμάτων
ὀχέων ἐφαπτομένα χερὶ κούφᾳ·
καί σφιν ἐπὶ γλυκεραῖς εὐναῖς ἐρατὰν βάλεν αἰδῶ, 20

8. 'That she might have for home a lovely vigorous root of a third mainland;'—i.e. a root of cities (cf. Pyth. IV. 15) on a third mainland. For the hypallage cf. Ol. VIII. 68, XI. (X.) 6, Pyth. V. 82. Here perhaps as generally, when two coördinate adjectives with no conjunction or pause occur one is definitive—i.e. *θάλλοισαν* 'full of vigorous life,' the other descriptive. Perhaps *εὐήρατον* is proleptic. In Pindar's time Kyrêne was called Aphrodite's garden, but the beauty of its vegetation was also legendary. For the two adjectives cf. Ol. XIII. 88, Isth. I. 23 quoted on *v.* 1 *supra*, Isth. II. 3, 7, VII. 25, Ol. I. 59, II. 54, III. 19, IX. 91, X. 1, Pyth. IV. 214, X. 6, Nem. VII. 46. However this explanation is occasionally inapplicable, e.g. *infra vv.* 55, 106, *λιπαρᾶν εὐωνύμων ἀπ' Ἀθηναίων*, Nem. IV. 19. In many cases I take adjectives with the predicates which others take in simple agreement, e.g. *infra v.* 13. In preferring such a construction I am influenced partly by the order and position of the words and partly by the sense obtained.

9. *ὑπέδεκτο.*] For the force of the prep., implying something more than a passive reception, cf. Pyth. VIII. 11.

ἀργυρόπεζ' Ἀφροδίτα.] Though I differ extensively from the exponents of the 'Dawn Theory' yet I believe that Dawn was one of the ideas which made up the complex personification Aphrodite. To this idea I refer the epithet *ἀργυρόπεζα* and her name which I render 'shining on the water.' The Skt. *abhra* is 'water' and with this is connected *ἀφρός*, which in the compound retains its earlier meaning. The second element I take to be for *διϝετη* from the √DIV 'shine' 'play.' The white light on the eastern horizon and on the sea is expressed in the epithet 'silver-footed,' while the glow of sunset suggested *φοινικόπεζα* for Dêmêter (Ol. VI. 94). For she is in one of her phases an Evening Goddess.

11. *ὀχέων.*] Gen. of motion from, cf. Madv. § 60. 4, Soph. *El.* 324 (Jebb), with *ὑπέδεκτο* 'welcomed by taking.'

ἐφαπτ. κ.τ.λ.] 'Reaching out to him with supporting hand.' For *κούφᾳ=κουφιζούσῃ* cf. *ὀρθᾷ χερί*, Ol. XI. (X.) 4, Pyth. IV. 81, *infra* 36, *κλυτὰν χέρα*, Soph. *Ant.* 974, *ἕλκος ἀλαὸν ἀλαστόροισιν ἐμμάτων κύκλοις.*

12. *ἐρατὰν αἰδῶ.*] 'Bewitching coyness.'

ξυνὸν ἁρμόζοισα θεῷ τε γάμον μιχθέντα κούρᾳ θ'
Ὑψέος εὐρυβίᾳ·
ὃς Λαπιθᾶν ὑπερόπλων τουτάκις ἦν βασιλεύς, ἐξ
Ὠκεανοῦ γένος ἥρως 25
15 δεύτερος· ὅν ποτε Πίνδου κλεεννᾶς ἐν πτυχαῖς
Ναὶς εὐφρανθεῖσα Πηνειοῦ λέχει Κρείοισ' ἔτικτεν, 30

Ἐπ. α'.

Γαίας θυγάτηρ. ὁ δὲ τὰν εὐώλενον
θρέψατο παῖδα Κυράναν· ἁ μὲν οὔθ' ἱστῶν παλιμβάμους ἐφίλησεν ὁδούς,
οὔτε δείπνων οἰκοριᾶν μεθ' ἑταιρᾶν τέρψιας, 35
20 ἀλλ' ἀκόντεσσίν τε χαλκέοις
φασγάνῳ τε μαρναμένα κεράϊζεν ἀγρίους
θῆρας, ἦ πολλάν τε καὶ ἁσύχιον 40
βουσὶν εἰράναν παρέχοισα πατρῴαις, τὸν δὲ σύγκοιτον γλυκὺν
παῦρον ἐπὶ γλεφάροις
25 ὕπνον ἀναλίσκοισα ῥέποντα πρὸς ἀῶ.

Στρ. β'.

κίχε νιν λέοντί ποτ' εὐρυφαρέτρας 45
ὀβρίμῳ μούναν παλαίοισαν

13. 'Making mutually binding on the god and the daughter of widely-ruling Hypseus the union entered into by them.'

ἁρμόζοισα.] This word is often used of parents arranging a formal marriage for their children. The poet gives to this amour as much solemnity and dignity as possible.

μιχθέντα.] Cf. Pyth. IV. 222, 223. So Schol.; MSS. μιχθέντι.

18. ἱστ. παλιμ. ὁδούς.] 'Pacing to and fro at the loom.' The Schol. quotes *Il.* I. 41, ἱστὸν ἐποιχομένην.

19. οἰκοριᾶν.] So Moschopulos for οἰκουριᾶν (ὧν); 'nor merry junketings with stay-at-home maidens of her own age.' The full form would be οἰκϝοριᾶν. Bergk and Mommsen read οὔτε δείπνων τέρψιας οὔθ' ἑταρῶν οἰκουριᾶν from the Schol. which apparently has repeated οὔτε by mistake for μετά.

23. 'But, as for the (universal) bed-fellow, sweet sleep, enjoying it as it sinks for a little while on her eyelids towards dawn.' παῦρον must be taken with ἐπὶ γλεφάροις and therefore with ῥέποντα, though were ῥέποντα, κ.τ.λ., absent it would be a secondary predicate. There seems to be a confused metaphor from weighing out money to spend.

26. There are several notices of the early existence of lions in Europe.

ἄτερ ἐγχέων ἑκάεργος Ἀπόλλων.
αὐτίκα δ' ἐκ μεγάρων Χείρωνα προσέννεπε φωνᾷ·
30 Σεμνὸν ἄντρον, Φιλυρίδα, προλιπὼν θυμὸν γυναικὸς
καὶ μεγάλαν δύνασιν 50
θαύμασον, οἷον ἀταρβεῖ νεῖκος ἄγει κεφαλᾷ, μόχθου
καθύπερθε νεᾶνις 55
ἦτορ ἔχοισα· φόβῳ δ' οὐ κεχείμανται φρένες.
τίς νιν ἀνθρώπων τέκεν; ποίας δ' ἀποσπασθεῖσα
φύτλας

Ἀντ. β'.

ὀρέων κευθμῶνας ἔχει σκιοέντων, 60
35 γεύεται δ' ἀλκᾶς ἀπειράντου;
ὁσία κλυτὰν χέρα οἱ προσενεγκεῖν,
ἦ ῥα καὶ ἐκ λεχέων κεῖραι μελιαδέα ποίαν;
τὸν δὲ Κένταυρος ζαμενής, ἀγανᾷ χλαρὸν γελάσσαις
ὀφρύϊ, μῆτιν ἑὰν 65

29. προσέννεπε.] 'Addressed him and called him out from his hall.' Cf. Ol. I. 8, IX. 19.

31. οἷον—κεφαλᾷ.] The Schol. and Mommsen explain ἐπάγει τῇ ἑαυτῆς κεφαλῇ, *dat. termini;* but she had already invited the struggle so the tense disposes of this interpretation. Schneidewin would change κεφαλᾷ to κραδίᾳ. But 'with undaunted head' is a natural remark for a spectator to make pointing out her mien and attitude. Beware of rendering κεφαλᾷ 'soul,' 'spirit,' 'courage,' &c.

32. κεχείμανται.] For a different application of the metaphor, cf. Ol. XII. 6.

33. ἀποσπασθεῖσα.] Apollo affects to think that her situation cannot be of her own choice.

36, 37. The reading ἦ ῥα must be wrong as καὶ 'even' makes the marriage seem either less proper or desirable than the supposed 'open concubinage.' The best MSS. read ἦ ῥα and three have a following comma. Differing from Don. I maintain that a marriage was as little and as much 'open' as concubinage. Cheiron's playful rebuke does not refer to a suggestion of illicit intercourse, but to Apollo pretending to ask advice when he knew what would happen. In *v.* 41 εὐνᾶς only means 'betrothal,' as in Ol. VII. 6. According to Don.'s version of *v.* 41 the pure god Apollo proposes to do that at which gods and men are abashed, εὐνᾶς being taken to mean 'concubinage.' The ensuing remarks of Cheiron show that *vv.* 39—41 mean 'lovers do not like to avow their attachment when they first feel the influence of passion.' Render *vv.* 36, 37 then, 'Is it lawful to make her renowned by laying my hand on her and after wedlock to cull the honey-sweet flower?' For κλυτὰν 'ennobling' 'glorifying' cf. *supra v.* 11, κούφᾳ. For ἦ ῥα cf. Soph. *Aj.* 172, 177, Isth. VI. 3.

38. ζαμενής.] 'Inspired,' cf. Pyth. IV. 10.

χλαρόν.] This word is not for

εὐθὺς ἀμείβετο· Κρυπταὶ κλαῖδες ἐντὶ σοφᾶς Πειθοῦς
ἱερᾶν φιλοτάτων, 70
Φοῖβε, καὶ ἔν τε θεοῖς τοῦτο κἀνθρώποις ὁμῶς
αἰδέοντ', ἀμφανδὸν ἁδείας τυχεῖν τοπρῶτον εὐνᾶς,
Ἐπ. β'.
καὶ γὰρ σέ, τὸν οὐ θεμιτὸν ψεύδει θιγεῖν, 75
ἔτραπε μείλιχος ὀργὰ παρφάμεν τοῦτον λόγον. κούρας
δ', ὁπόθεν, γενεὰν
ἐξερωτᾷς, ὦ ἄνα; κύριον ὃς πάντων τέλος 80
οἶσθα καὶ πάσας κελεύθους·
ὅσσα τε χθὼν ἠρινὰ φύλλ' ἀναπέμπει, χὠπόσαι
ἐν θαλάσσᾳ καὶ ποταμοῖς ψάμαθοι
κύμασιν ῥιπαῖς τ' ἀνέμων κλονέονται, χὤτι μέλλει, χὠπόθεν 85
ἔσσεται, εὖ καθορᾷς.
εἰ δὲ χρὴ καὶ παρ σοφὸν ἀντιφερίξαι,
Στρ. γ'.
ἐρέω· ταύτᾳ πόσις ἵκεο βᾶσσαν
τάνδε, καὶ μέλλεις ὑπὲρ πόντου 90
Διὸς ἔξοχον ποτὶ κᾶπον ἐνεῖκαι·
ἔνθα νιν ἀρχέπολιν θήσεις, ἐπὶ λαὸν ἀγείραις
νασιώταν ὄχθον ἐς ἀμφίπεδον· νῦν δ' εὐρυλείμων
πότνιά σοι Λιβύα 95

χλωρὸς which is for χλοερός; but from the same √GHAR 'shine.' Curt. connects it with κέχλαδα from a secondary form of the same root.

39. κλαῖδες.] Cf. Pyth. VIII. 4. The meaning is 'secret are first dawnings of hallowed passion over which Persuasion has control.' For the two genitives cf. Ol. I. 94, 95.

42. For sentiment cf. Pyth. III. 29; for dat. Pyth. IV. 296, VIII. 24, Nem. IV. 35.

43. μείλιχος ὀργά.] 'Your melting mood,' 'tender passion.'

παρφάμεν.] 'To *make* this *misleading speech.*'

50. 'But if one must match oneself even with the all-knowing.'

53. Libya is called the 'special garden of Zeus' from the oasis of Zeus Ammon. Don. quotes Shakespeare, *Hen. V.*, final chorus: 'fortune made his sword | with which the world's best garden he achieved.' On coins of Kyrêne Zeus had ram's horns.

54. θήσεις.] The future is remote.

λαόν.] The Thêraeans.

55. ὄχθον ἐς ἀμφίπεδον.] Cf. Pyth. IV. 8.

νῦν δ'.] 'But for the present.'

δέξεται εὐκλέα νύμφαν δώμασιν ἐν χρυσέοις πρόφρων·
ἵνα οἱ χθονὸς αἶσαν
αὐτίκα συντελέθειν ἔννομον δωρήσεται, 100
οὔτε παγκάρπων φυτῶν νήποινον, οὔτ' ἀγνῶτα θηρῶν.

Ἀντ. γ'.

τόθι παῖδα τέξεται, ὃν κλυτὸς Ἑρμᾶς
60 εὐθρόνοις Ὥραισι καὶ Γαίᾳ 105
ἀνελὼν φίλας ὑπὸ ματέρος οἴσει.
ταὶ δ' ἐπιγουνίδιον θαησάμεναι βρέφος αὐταῖς,
νέκταρ ἐν χείλεσσι καὶ ἀμβροσίαν στάξοισι, θήσονταί
τέ νιν ἀθάνατον, 110
Ζῆνα καὶ ἁγνὸν Ἀπόλλων', ἀνδράσι χάρμα φίλοις
ἄγχιστον, ὀπάονα μήλων,
65 Ἀγρέα καὶ Νόμιον, τοῖς δ' Ἀρισταῖον καλεῖν. 115

Of the two epithets here, one qualifies the district the other the personification thereof. The third adj. in the next line goes with the predicate.

56. δώμασιν.] Cf. *vv.* 68, 69. The poet imagines that the temple of Kyrêne which existed in his time dated back to the mythical period referred to.

ἵνα...δωρήσεται.] i.e. ἐν Λιβύᾳ Λιβύα δωρ. The confusion of place and person is complete.

57. συντελέθειν ἔννομον.] 'To be a joint possession for her to occupy.' I venture to think that Prof. Paley is partly right in quoting Aesch. *Suppl.* 559 where ἔννομοι means 'inhabitants.' Here it seems to mean 'inhabited.' It is also rendered 'by legal right.'

58. φυτῶν.] Especially silphium.

νήποινον.] Cf. Pyth. II. 17.

60. Γαίᾳ.] Cf. *v.* 102.

61. ὑπό.] 'From under,' cf. Ol. VI. 43.

62. θαησάμεναι.] So Bergk for MSS. θησάμεναι or θηκάμεναι. Schol. ἐπὶ τοῖς γόνασι | θεῖσαι τὸν Ἀρισταῖον καὶ θαυμάσασαι τὸ βρέφος. Two interpolated MSS. give κατθηκάμεναι (Don.).

αὐταῖς.] This is to be taken with ἐπιγουνίδιον.

63. ἐν.] Join with στάξοισι.

θήσονται.] A Schol. renders θρέψουσι. Is the word from the √θη 'suckle, suck'—'they shall nurture him to be'? I incline to think so. The mid. from √θε 'they shall make him' is not regular. We should expect θήσοισιν, but the middle may be explained by the implication of the idea of adoption.

64, 65. These verses show clearly that this son of Apollo was really a phase of Apollo himself. Aristaeos connects Kyrêne with Thebes as according to Hêsiod he married a daughter of Kadmos.

χάρμα ἄγκιστον.] Cf. Pyth. I. 59.

65. καί.] This nearly equals 'or.'

τοῖς δ'.] A *dativus Ethicus* answering to τοῖς μὲν implied before Ἀγρεύς.

καλεῖν.] 'By name.' Lit. 'so that they called him.'—Expletory

ὡς ἄρ' εἰπὼν ἔντυεν τερπνὰν γάμου κραίνειν τελευτάν.

Ἐπ. γ'.

ὠκεῖα δ' ἐπειγομένων ἤδη θεῶν
πρᾶξις ὁδοί τε βραχεῖαι. κεῖνο κεῖν' ἅμαρ διαίτασεν·
θαλάμῳ δὲ μίγεν 120
ἐν πολυχρύσῳ Λιβύας· ἵνα καλλίσταν πόλιν
70 ἀμφέπει κλεινάν τ' ἀέθλοις. 125
καί νυν ἐν Πυθῶνί νιν ἀγαθέᾳ Καρνειάδα
υἱὸς εὐθαλεῖ συνέμιξε τύχᾳ·
ἔνθα νικάσαις ἀνέφανε Κυράναν, ἅ νιν εὔφρων δέξε-
ται 130
καλλιγύναικι πάτρᾳ
75 δόξαν ἱμερτὰν ἀγαγόντ' ἀπὸ Δελφῶν.

Στρ. δ'.

ἀρεταὶ δ' αἰεὶ μεγάλαι πολύμυθοι·
βαιὰ δ' ἐν μακροῖσι ποικίλλειν,
ἀκοὰ σοφοῖς· ὁ δὲ καιρὸς ὁμοίως 135
παντὸς ἔχει κορυφάν. ἔγνων ποτὲ καὶ Ἰόλαον
80 οὐκ ἀτιμάσαντά νιν ἑπτάπυλοι Θῆβαι· τόν, Εὐρυσθῆος
ἐπεὶ κεφαλὰν 140
ἔπραθε φασγάνου ἀκμᾷ, κρύψαν ἔνερθ' ὑπὸ γᾶν διφρη-
λάτα Ἀμφιτρύωνος

infinitive. He is called Zeus and Apollo as a delight, &c.; as a tender of sheep, Agreus, &c.

72. *συνέμιξε.*] Cf. Ol. I. 22.

73. *ἀνέφανε.*] Lit. 'brought into notice'—i.e. by having it proclaimed as his city by the herald. Cf. *ἐξένεπε*, Ol. VIII. 20.

δέξεται.] Cf. *infra v.* 89.

77. 'That one makes an exquisite poem short when the theme is vast is said of true poets. For a sense of proportion constitutes supreme excellence in everything alike.'

79, 81. Two stories are told about Iolâos' slaughter of Eurystheus: one that he obtained a brief renewal of vigour just before his death from old age for the purpose of delivering the Hêrakleidae from their oppressor, the other that he got leave to return for a short time from Hades. Any way at a critical moment he gave unexpected aid to Thebes, thus showing that he deserved the praise bestowed on Dâmophilos, Pyth. IV. 286, 287. Pindar passed from one kind of *καιρὸς* 'the right time to stop' to the more general meaning 'the right time to act,' unless he meant that the conquest of Eurystheus was a great matter and Iolâos made short work of it.

σάματι, πατροπάτωρ ἔνθα οἱ Σπαρτῶν ξένος 145
κεῖτο, λευκίππoισι Καδμείων μετοικήσαις ἀγυιαῖς.

Ἀντ. δ'.

τέκε οἱ καὶ Ζηνὶ μιγεῖσα δαΐφρων
85 ἐν μόναις ὠδῖσιν Ἀλκμήνα
διδύμων κρατησίμαχον σθένος υἱῶν. 150
κωφὸς ἀνήρ τις, ὃς Ἡρακλεῖ στόμα μὴ παραβάλλει,
μηδὲ Διρκαίων ὑδάτων ἀὲ μέμναται, τά νιν θρέψαντο
καὶ Ἰφικλέα· 155
τοῖσι τέλειον ἐπ' εὐχᾷ κωμάσομαί τι παθὼν ἐσλόν.
Χαρίτων κελαδεννᾶν

82. πατροπάτωρ...οἱ.] For the rare possessive dative cf. Ol. IX. 15, Nem. VII. 22.

83. ἀγυιαῖς.] The locative.

84. οἱ.] This refers to the subject of the last clause.

86. Cf. Ol. VI. 22. The compound adjectives κρατησίμαχος, κρατησίπους do not follow the usual analogy of such forms.

87. παραβάλλει.] The preposition means 'from the immediate subject,' and the reading is preferable to περιβάλλει which most of the best MSS. give. 'Dullard the man whoso doth not turn aside his voice to Hêrakles.' Cf. φέροις ἄστει γλῶσσαν, Ol. IX. 41.

88. ἀέ.] For this MSS. give ἀεὶ against the metre. 'Ever and anon' suits the context very well, but ἐπι-, ἀνα-, ἅμα have been proposed as corrections.

89. 'For then shall I utter in kômos song somewhat on my own account since I have received a certain blessing granted in full in answer to a prayer *may the clear light of the tuneful graces not desert me.*' Why he should on this occasion pray for inspiration to Hêrakles and Iphikles is not quite clear. Was Telesikrates a regular ξένος of Thebes and therefore an object of regard to the family of Amphitryon? There may have been some local association between these heroes and the Graces, or again Pindar may about the time of composition have been keeping some festival in their honour. I suspect that Telesikrates had been training at the gymnasium of Iolâos (Pausanias IX. 23).

τοῖσι.] For the construction cf. Nem. II. 24, κωμάξατε Τιμιδήμῳ, Isth. VI. 20, 21, κώμαζε—Στρεψιάδᾳ.

ἐπ' εὐχᾷ.] Cf. ἐπ' ἐλπίδεσσι, Pyth. II. 49.

τι.] It is generally thought that this is the object of παθών, its position being changed by hyperbaton: but my rendering gives at least as good sense and the construction proposed is more straightforward. The future tense refers to the time of performance not of composition, as there is nothing more said about the Theban heroes; so probably does the future δέξεται, *supra v.* 73. There is therefore no need to suppose that Telesikrates was not at Kyrêne at the time of recitation. With these futures cf. κελαδησόμεθα, ἀντιάξει, Ol. XI. (X.) 79, 84.

Χαρίτων — φέγγος.] The very words of the εὐχά.

90 μή με λίποι καθαρὸν φέγγος. Αἰγίνᾳ τε γὰρ 160
φαμὶ Νίσου τ' ἐν λόφῳ τρὶς δὴ πόλιν τάνδ' εὐκλεΐξαι,
Ἐπ. δ'.

σιγαλὸν ἀμαχανίαν ἔργῳ φυγών·
οὕνεκεν, εἰ φίλος ἀστῶν, εἴ τις ἀντάεις, τό γ' ἐν ξυνῷ
πεποναμένον εὖ 165
μὴ λόγον βλάπτων ἁλίοιο γέροντος κρυπτέτω.
95 κεῖνος αἰνεῖν καὶ τὸν ἐχθρὸν
παντὶ θυμῷ σύν τε δίκᾳ καλὰ ῥέζοντ' ἔννεπεν. 170
πλεῖστα νικάσαντά σε καὶ τελεταῖς
ὡρίαις ἐν Παλλάδος εἶδον, ἄφωνοί θ' ὡς ἑκάστα φίλ-
τατον

91. Νίσου τ' ἐν λόφῳ.] At Megara.

πόλιν τάνδ'.] Kyrêne. The above explanation of the tense of δέξεται does away with the awkwardness of having to refer these words and ἀστῶν *v.* 93 to Thebes. So Aegina is called τάνδ' ἁλιερκέα χώραν, Ol. VIII. 25, when the victor and the poet are at Olympia. Render 'For I affirm that both at Aegina and at the hill of Nisos I have thrice already glorified this city, having escaped lack of power that brings silence by means of her achievement.' From *v.* 97 we learn that these six victories were gained by Telesikrates who thus furnished the poet with six themes and shed over him χαρίτων κελαδεννῶν καθαρὸν φέγγος, for the duration of which (i.e. for the supply of another theme) he professes to have prayed before these Pythian games. The theme of an Epinikian poet is ἔργον, without a theme he suffers from ἀμαχανία, μαχάνα being two or three times used of poetic power by Pindar; so that though we should naturally expect ἔργῳ to mean something done by the φυγών, yet this is not necessary, cf. Nem. VIII. 49. The general sense is the same if we translate ἔργῳ 'by employment,' i.e. the employment furnished by the victories.

93. ἐν ξυνῷ.] Pindar several times insists on the common interest which a state has in the victory of a citizen, cf. Ol. VII. 92—95, Pyth. XI. 54, Isth. V. 69, ξυνὸν ἄστει κόσμον ἑῷ προσάγων.

94. '— disparage not, violating the maxim of the old man of the sea,' i.e. of Nêreus. βλάπτειν (√βλαβ, probably for βλαπ) is not connected with √λαβ, but is from the √MAR. Cf. Skt. √mlai, *marcere*, βλάξ, 'slack.'

κρυπτέτω.] Cf. Ol. II. 107, VII. 92.

96. σύν τε δίκᾳ.] So MSS. Böckh, Don. σύν γε.

97, 98. Dissen infers from the use of τελεταί, which are festivals of gods, that the victories at Aegina and Megara were won in games dedicated to Heroes, of which there were Aeakeia at Aegina and Alkathoia and Diokleia at Megara. The yearly festivals of Pallas and the Olympian and Gaian games of *vv.* 100, 101 must all have been at Kyrêne, as is shown by the πλεῖστα of *v.* 97, the καὶ πᾶσι of

παρθενικᾷ πόσιν ἢ 175
100 υἱὸν εὔχοντ', ὦ Τελεσίκρατες, ἔμμεν,

Στρ. ε'.

ἐν Ὀλυμπίοισί τε καὶ βαθυκόλπου
Γᾶς ἀέθλοις ἔν τε καὶ πᾶσιν
ἐπιχωρίοις. ἐμὲ δ' ὧν τιν' ἀοιδᾶς
δίψαν ἀκειόμενον πράσσει χρέος αὔτις ἐγεῖραι 180
105 καὶ παλαιὰ δόξα τεῶν προγόνων· οἷοι Λιβύσσας ἀμφὶ γυναικὸς ἔβαν
Ἴρασα πρὸς πόλιν, Ἀνταίου μετὰ καλλίκομον μναστῆρες ἀγακλέα κούραν· 185
τὰν μάλα πολλοὶ ἀριστῆες ἀνδρῶν αἴτεον
σύγγονοι, πολλοὶ δὲ καὶ ξείνων. ἐπεὶ θαητὸν εἶδος 190

Ἀντ. ε'.

ἔπλετο· χρυσοστεφάνου δέ οἱ Ἥβας
110 καρπὸν ἀνθήσαντ' ἀποδρέψαι
ἔθελον. πατὴρ δὲ θυγατρὶ φυτεύων

v. 102 and by the presence of women. 'Very often too at the yearly rites of Pallas maidens have seen thee a winner, and in silence each according to her state prayed to have a most dear husband or son such as thou, Telesikrates,' i.e. those who had no lovers wished for a husband like him, those who had, wished for a son like him. For ἔμμεν cf. Goodwin § 15. 2 note 2. The absence of 'such as thou' from the Greek is not harsh. If the sight of Telesikrates inspired a wish for a husband or a son, the implication is that one or other should be like him. It need not be understood with πόσιν, so by suppressing οἷος, ἐσσὶ with υἱὸν Pindar delicately makes it doubtful whether he actually meant εὔχοντό σε ἔμμεν πόσιν or the less florid compliment.

103. τιν' ἀοιδᾶς.] MSS. give τις ἀοιδᾶν and *v.* 105 the best give παλαιὰν δόξαν τεῶν against the metre. Now the transposition of the last letters of my text would be facilitated by the -τις in the next line, and the nominative form τις when established would cause the change of the real subject into the accusative. Render 'Well, I am eager to slake a kind of thirst for song, and a right antient tale told of your forefathers demands that I should revive its due currency.' The Scholl. διψώσῃ τῇ ᾠδῇ κ.τ.λ., ἢ διψῶσαν ᾠδὴν τῷ θέλειν ὑμνεῖν ὑμᾶς κ.τ.λ., support my reading ἀοιδᾶς. For a very similar use of τιν' cf. Ol. VI. 82.

104. πράσσει.] Cf. Ol. III. 7.

106. ἀγακλέα.] Pindar several times has two adjectives without a conjunction when one is an epithet of dignity, e. g. πότνια, εὐώνυμος. The daughter was Alkêis or Barke.

κλεινότερον γάμον, ἄκουσεν Δαναόν ποτ' ἐν Ἄργει 195
οἷον εὗρεν τεσσαράκοντα καὶ ὀκτὼ παρθένοισι, πρὶν
μέσον ἅμαρ ἑλεῖν,
ὠκύτατον γάμον· ἔστασεν γὰρ ἅπαντα χορὸν ἐν τέρ-
μασιν αὐτίκ' ἀγῶνος· 200
115 σὺν δ' ἀέθλοις ἐκέλευσεν διακρῖναι ποδῶν,
ἄντινα σχήσοι τις ἡρώων, ὅσοι γαμβροί σφιν ἦλθον· 205

Ἐπ. ε'.

οὕτω δ' ἐδίδου Λίβυς ἁρμόζων κόρᾳ
νυμφίον ἄνδρα· ποτὶ γραμμᾷ μὲν αὐτὰν στᾶσε κοσ-
μήσαις, τέλος ἔμμεν ἄκρον. 210
εἶπε δ' ἐν μέσσοις ἀπάγεσθαι, ὃς ἂν πρῶτος θορὼν
120 ἀμφί οἱ ψαύσειε πέπλοις.
ἔνθ' Ἀλεξίδαμος, ἐπεὶ φύγε λαιψηρὸν δρόμον, 215
παρθένον κεδνὰν χερὶ χειρὸς ἑλὼν
ἆγεν ἱππευτᾶν Νομάδων δι' ὅμιλον. πολλὰ μὲν κεῖνοι
δίκον
φύλλ' ἔπι καὶ στεφάνους·
125 πολλὰ δὲ πρόσθεν πτερὰ δέξατο Νίκας. 220

112. Δαναόν.] Cf. Ol. XIV. 20.
114. χορόν.] The last syllable scans as long.
117. ἁρμόζων.] Cf. *supra* v. 13.
118. γραμμᾷ.] The line that marked the end of the race.
τέλος ἄκρον.] 'The first prize.' Cf. Ol. XI. (X.) 67.
120. πέπλοις.] For dat. cf. Pyth. X. 28.
121. φύγε.] 'When he had sped lightly over the course.'
123. Νομάδων.] The tribes in the neighbourhood of Barke.
124. This sportive ceremony of congratulation was called φυλλοβολία. Hence the metaphor, Pyth. VIII. 57. Join ἐπί-δικον.
125. πτερά.] 'Leaves,' cf. Ol. XIV. 22.

PYTHIA X.

ON THE VICTORY OF HIPPOKLES OF THESSALY IN THE BOYS' ΔΙΑΥΛΟΣ ΔΡΟΜΟΣ.

INTRODUCTION.

HIPPOKLES or Hippokleas, who won the victory celebrated in this ode B.C. 502, was a member of the dynastic family of the Aleuadae, one of the three Thessalian families which claimed to be Hêrakleidae, the others being the Skopadae of Krannon (formerly Ephyra) and the Kreondae of the same place [if they were really distinct, as Theokritos makes them (XVI. 36—39)]. The Thessalian Hêrakleidae appear to have united in doing honour to their young kinsman; for though Hippokles is said to have been of Pelinna or Pelinnaeon the ode was sung at Larissa (*v.* 56), and the poet was commissioned by Thôrax, the head of the Aleuad family, while the Skopadae seem to have furnished the chorus for the κῶμος (*vv.* 55, 56). In my notes on *vv.* 16—18 I have given reasons for accepting Hermann's suggestion that Phrikias (*v.* 16) was not Hippokles' father, but a race-horse, so that Hippokles' father, though so highly praised (*vv.* 22—29), is apparently not named. This is somewhat strange, as is also the general designation Thessalos in the inscription of the ode, instead of an adjective indicating the victor's native town or city. Both these peculiarities vanish if we suppose Hippokles to have been Thôrax' son. The mention of τὸ Πελινναῖον (*v.* 4) is not by any means conclusive as to Pelinna being the victor's town. The Aleuadae may have had special associations with that town, and again τὸ Πελινναῖον may have been a building, or street, or quarter in Larissa. The suppression of the name Larissa in the ode, as in the inscription, would give the celebration of the victory a national rather than a local character. The introduction of the myth of Perseus may have been suggested by Larissa, where Perseus was said to have slain Akrisios. This myth

may have been especially popular among the Hêrakleidae of Thessaly at this time (Perseus being great-grandfather to Hêrakles), since Makedonia was nominally subject to Dareios at this time, and the Thessalian dynasts may well have been ready to assert their kinship to Perseus' eastern descendants, the Persian Achaemenidae. The Persians themselves accepted this mythological connection with Hellenic dynasties (Herod. VII. 150), at least when it suited their policy. The ode (Pindar's earliest extant work) was probably sung in a triumphal procession (*v.* 6), and possibly the feasting of Hyperboreans is mentioned in reference to the celebration of the victories with εὐωχίαι, for which cf. Pyth. IV. 129—131.

The rhythm is Lydian and Aeolian.

ANALYSIS.

vv.

1—3. Lakedaemon and Thessaly have the blessing of a Hêrakleid dynasty.

4—6. Pytho and τὸ Πελινναῖον and the Aleuadae call for this toast in their desire to honour Hippokles with a κῶμος of men;

7, 8. For he has won the victory at Pytho in the δίαυλος δρόμος of boys.

10, 11. Apollo has managed this,

12—16. While Hippokles' hereditary prowess has emulated his father's victories.

17—21. Prayer for continuance of their prosperity.

21—26. Only a god is free from care, but for a man Hippokles' father is to be highly congratulated on his lot.

27—30. He has gone as far towards bliss as man can go; but none can reach the Hyperboreans.

31—48. Perseus visited them and witnessed their feasting and happiness by Athêne's aid, and slew the Gorgon and turned the Seriphians to stone.

48—50. Nothing is incredible if the gods work for it.

51—54. The poet terminates and excuses in metaphorical language his digression.

55—59. The poet hopes that the Kômos will have to sing yet other Epinikia by him in honour of Hippokles, and that the victor may find favour with maidens.

59—63. Men's desires vary. Attainment thereof makes the immediate future delightful, but no one can tell what a year will bring forth.
64—66. Thôrax' liberality in providing the Kômos is set forth.
67, 68. Gold and rectitude are proved by trial.
69—72. Praise of Thôrax' brothers and of their dynasty.

Στρ. α'.

Ὀλβία Λακεδαῖμον·
μάκαιρα Θεσσαλία· πατρὸς δ' ἀμφοτέραις ἐξ ἑνὸς
ἀριστομάχου γένος Ἡρακλέος βασιλεύει.
τί κομπέω; κατὰ καιρὸν ἀλλά με Πυθώ τε καὶ τὸ
Πελινναῖον ἀπύει 5
5 Ἀλεύα τε παῖδες, Ἱπποκλέᾳ θέλοντες
ἀγαγεῖν ἐπικωμίαν ἀνδρῶν κλυτὰν ὄπα. 10

Ἀντ. α'.

γεύεται γὰρ ἀέθλων·
στρατῷ τ' ἀμφικτιόνων ὁ Παρνάσιος αὐτὸν μυχὸς
διαυλοδρομᾶν ὕπατον παίδων ἀνέειπεν.
10 Ἄπολλον, γλυκὺ δ' ἀνθρώπων τέλος ἀρχά τε δαίμονος
ὀρνύντος αὔξεται· 15
ὁ μέν που θεοῖς γε μήδεσι τοῦτ' ἔπραξεν,
τὸ δὲ συγγενὲς ἐμβέβακεν ἴχνεσιν πατρὸς 20

1. To associate the Aleuadae with Sparta was a high compliment.

5. τε.] For τε after καὶ cf. Pyth. I. 42.

6. 'To bring in honour of Hippokles the loud voices of a kômos of men.' The epithet ἐπικωμίαν is definitive, κλυτὰν descriptive, cf. Pyth. IX. 8, *infra v.* 72.

7. γεύεται.] Cf. πόνων ἐγεύσαντο, Nem. VI. 25, κέαρ ὕμνων γεύεται, Isth. IV. 20.

8. ἀμφικτιόνων.] MSS. ἀμφικτυονων, cf. Pyth. IV. 66. Hermann reads περικτιόνων as the syllable corresponding to ἀμφ- is elsewhere short.

10. 'Since it is when a god speeds it that men's work in the start and end alike waxeth pleasant.' This is the reason for the statement in the next line. It is immaterial whether we call it a parenthesis or not.

αὔξεται.] Our use of 'wax' for 'become' is exactly analogous, cf. ὅτου ἔτυχεν ὁ υἱὸς εὐφυέστατος γενόμενος εἰς αὔλησιν, οὗτος ἂν ἐλλόγιμος ηὐξήθη, ὅτου δὲ ἀφυής, ἀκλεής, Plat. *Protag.* p. 327 c, *Rep.* IV. p. 424 E. For the sing. cf. Ol. V. 15.

12. 'His inborn genius hath trodden in the footsteps of his father.' Dissen makes τὸ συγγενὲς

Ἐπ. α'.

Ὀλυμπιονίκα δὶς ἐν πολεμαδόκοις
Ἄρεος ὅπλοις·
15 ἔθηκε καὶ βαθυλείμων' ὑπὸ Κίρρας ἀγὼν
πέτραν κρατησίποδα Φρικίαν. 25
ἔσποιτο μοῖρα καὶ ὑστέραισιν
ἐν ἁμέραις ἀγάνορα πλοῦτον ἀνθεῖν σφίσιν·

Στρ. β'.

τῶν δ' ἐν Ἑλλάδι τερπνῶν
20 λαχόντες οὐκ ὀλίγαν δόσιν, μὴ φθονεραῖς ἐκ θεῶν 30
μετατροπίαις ἐπικύρσαιεν. θεὸς εἴη
ἀπήμων κέαρ. εὐδαίμων δὲ καὶ ὑμνητὸς οὗτος ἀνὴρ
γίνεται σοφοῖς, 35
ὃς ἂν χερσὶν ἢ ποδῶν ἀρετᾷ κρατήσαις
τὰ μέγιστ' ἀέθλων ἕλῃ τόλμᾳ τε καὶ σθένει,

Ἀντ. β'.

25 καὶ ζώων ἔτι νεαρὸν
κατ' αἶσαν υἱὸν ἴδῃ τυχόντα στεφάνων Πυθίων. 40
ὁ χάλκεος οὐρανὸς οὔ ποτ' ἀμβατὸς αὐτοῖς·
ὅσαις δὲ βροτὸν ἔθνος ἀγλαΐαις ἁπτόμεσθα, περαίνει
πρὸς ἔσχατον 45

acc. absolute. For abstract instead of concrete cf. Ol. XIII. 15.

14. Cf. Pyth. IX. 1.

15. βαθυλείμων'.] 'Rising from rich meadows.'

16. 'Probably the name of a horse belonging to the victor's father' (Prof. Paley). Eustathios gives κρατησίποδα ἵππον from Pindar, probably in reference to this passage.

17, 18. 'May even in later days the hap that their lordly wealth bloom (with victory in a horse-race) attend them.' Best MSS. ἔποιτο. ἀγάν. πλ. ἀνθ. is in apposition to μοῖρα. Dissen compares Herod. I. 32, εἰ μή οἱ τύχη ἐπίσποιτο, πάντα καλὰ ἔχοντα τελευτῆσαι εὖ τὸν βίον. The Schol. explains ὥστε ἀνθεῖν but I doubt μοῖρα standing by itself for 'good luck.'

20. μή, κ.τ.λ.] 'May they meet with no envious reverses from the gods.'

21. θεὸς εἴη.] For omission of ἂν cf. Pyth. IV. 118. I render 'A god would of course be free from care,' Mommsen and Bergk, 'one free from care would surely be a god.' For the sentiment cf. Pyth. V. 50. The following passage of course refers to the victor's father.

28. For dat. cf. Pyth. IX. 120, also the dat. with θιγεῖν. For βρότ. ἐθν. ἁπτ. cf. Nem. III. 74.

πλόον. ναυσὶ δ' οὔτε πεζὸς ἰὼν τάχ' εὕροις
30 ἐς Ὑπερβορέων ἀγῶνα θαυματὰν ὁδόν.

Ἐπ. β'.

παρ' οἷς ποτε Περσεὺς ἐδαίσατο λαγέτας, 50
δώματ' ἐσελθών,
κλειτὰς ὄνων ἑκατόμβας ἐπιτόσσαις θεῷ
ῥέζοντας· ὧν θαλίαις ἔμπεδον
35 εὐφαμίαις τε μάλιστ' Ἀπόλλων
χαίρει, γελᾷ θ' ὁρῶν ὕβριν ὀρθίαν κνωδάλων. 55

Στρ. γ'.

Μοῖσα δ' οὐκ ἀποδαμεῖ
τρόποις ἐπὶ σφετέροισι· παντᾷ δὲ χοροὶ παρθένων
λυρᾶν τε βοαὶ καναχαί τ' αὐλῶν δονέονται· 60
40 δάφνᾳ τε χρυσέᾳ κόμας ἀναδήσαντες εἰλαπινάζοισιν
εὐφρόνως.
νόσοι δ' οὔτε γῆρας οὐλόμενον κέκραται 65
ἱερᾷ γενεᾷ· πόνων δὲ καὶ μαχᾶν ἄτερ

Ἀντ. γ'.

οἰκέοισι φυγόντες
ὑπέρδικον Νέμεσιν. θρασείᾳ δὲ πνέων καρδίᾳ

ἔσχατον πλόον.] Cf. ἐσχατιὰς ἤδη πρὸς ὄλβου | βάλλετ' ἄγκυραν θεότιμος ἐών, Isth. v. [vi.] 12, Ol. iii. 43.

29. For omission of first οὔτε cf. Pyth. vi. 48, *infra v.* 41, Pyth. iv. 78.

30. ἀγῶνα.] 'Concourse' or 'place of assembly.' This last is the original meaning of the word, lit. 'place of bringings' as Πυθῶν 'place of enquiries,' or 'of putrefactions.' According to Eustathios it is Boeôtian for ἀγορά.

33. ἐπιτόσσαις.] Cf. Pyth. iv. 25, iii. 27.

36. ὁρ. ὕβριν ὀρθίαν.] 'Rampant lewdness' (Prof. Paley). Asses were sacrificed at the Pythian festival.

37, 38. 'And besides their peculiar customs the Muse ever dwells among them.'

40. χρυσέᾳ.] Cf. Ol. viii. 1, x. 13.

41. Cf. *supra v.* 29 for omission of the first negative.

κέκραται.] Cf. Ol. xi. 104. For sentiment cf. Frag. 120 [107], κεῖνοι γάρ τ' ἄνοσοι καὶ ἀγήραοι | πόνων τ' ἄπειροι, βαρυβόαν πορθμὸν πεφευγότες Ἀχέροντος. Here diseases are less nearly associated with age than are toils and troubles; diseases being special inflictions, age and trouble the natural lot of mankind.

44. ὑπέρδικον.] 'Exacting,' 'mercilessly severe.'

45 μόλεν Δανάας ποτὲ παῖς, ἀγεῖτο δ' Ἀθάνα, 70
ἐς ἀνδρῶν μακάρων ὅμιλον· ἔπεφνέν τε Γοργόνα, καὶ ποικίλον κάρα
δρακόντων φόβαισιν ἤλυθε νασιώταις 75
λίθινον θάνατον φέρων. ἐμοὶ δὲ θαυμάσαι

Ἐπ. γ'.

θεῶν τελεσάντων οὐδέν ποτε φαίνεται
50 ἔμμεν ἄπιστον.
κώπαν σχάσον, ταχὺ δ' ἄγκυραν ἔρεισον χθονὶ 80
πρῴραθε, χοιράδος ἄλκαρ πέτρας.
ἐγκωμίων γὰρ ἄωτος ὕμνων
ἐπ' ἄλλοτ' ἄλλον ὥτε μέλισσα θύνει λόγον.

Στρ. δ'.

55 ἔλπομαι δ' Ἐφυραίων 85
ὄπ' ἀμφὶ Πηνεῖὸν γλυκεῖαν προχεόντων ἐμὰν
τὸν Ἱπποκλέαν ἔτι καὶ μᾶλλον σὺν ἀοιδαῖς
ἕκατι στεφάνων θαητὸν ἐν ἅλιξι θησέμεν ἐν καὶ παλαιτέροις, 90
νέαισίν τε παρθένοισι μέλημα. καὶ γὰρ
60 ἑτέροις ἑτέρων ἔρως ὑπέκνισε φρένας·

Ἀντ. δ'.

τῶν δ' ἕκαστος ὀρούει, 95
τυχών κεν ἁρπαλέαν σχέθοι φροντίδα τὰν πὰρ ποδός·

46. ποικίλον.] Used of the hues of a snake Pyth. VIII. 48. Render '*gleaming* with locks consisting of *many-hued* snakes.'

48. θαυμάσαι.] On θαυμάσιος and ἄπιστος cf. Pyth. I. 27. Tafel rightly objects to ἄπιστον θαυμάσαι and says θαυμάσαι is for a substantive: I explain 'with regard to wonder having been raised no statement seems to me to be incredible if gods have brought the event about.'

49, 50. The poet recurs to the sentiment of *v.* 10.

51. ταχύ, κ.τ.λ.] 'And quickly lower an anchor from the prow and let it get hold of the bottom.'

53. ἄωτος.] Cf. Ol. II. 8, v. 1. In his maturity Pindar would scarcely have made 'a blossom' flit like a bee.

54. θύνει.] Intransitive. L. and S. are mistaken.

56. ὄπ'.] Here means 'song' or 'music.'

62. τυχών κεν...σχέθοι.] i.e. εἰ τύχοι...σχέθοι κε. Cf. Goodwin § 42. 3, note 1.

τὰν πὰρ ποδός.] Cf. Pyth. I. 76,

τὰ δ' εἰς ἐνιαυτὸν ἀτέκμαρτον προνοῆσαι.
πέποιθα ξενίᾳ προσανεῖ Θώρακος, ὅσπερ ἐμὰν ποιπνύων
χάριν 100
τόδ' ἔζευξεν ἅρμα Πιερίδων τετράορον,
φιλέων φιλέοντ', ἄγων ἄγοντα προφρόνως.

Ἐπ. δ'.

πειρῶντι δὲ καὶ χρυσὸς ἐν βασάνῳ πρέπει 105
καὶ νόος ὀρθός.
ἀδελφεοὺς ἐπί τ' αἰνήσομεν ἐσλούς, ὅτι
ὑψοῦ φέροντι νόμον Θεσσαλῶν
αὔξοντες· ἐν δ' ἀγαθοῖσι κεῖται 110
πατρῴαι κεδναὶ πολίων κυβερνάσιες.

III. 60. 'He would find his anticipation of the immediate future ravishingly delightful.'

63. For sentiment cf. Ol. XII. 7—9.

64. This confidence that he will be employed again shows that *ἐμὰν v.* 56 is emphatic, as its position suggests.

ἐμὰν ποιπνύων χάριν.] 'Displaying zeal in my behoof.' That is giving my poem every chance of success by liberality in providing for its proper performance.

65. Cf. Ol. VI. 22.

66. The strained phraseology seems due to a juvenile over-eagerness for effect.

67. 'As gold showeth its nature by the touchstone so doth an upright mind (on trial).'

69. *ἀδελφεούς.*] Thôrax of Larissa with his brothers Eurypylos and Thrasydaeos were in attendance on Mardonios before the battle of Plataea, Herod. IX. 58.

71. *κεῖται.*] This is an instance of the *Schema Pindaricum*, cf. Ol. X. 5, Frag. 53 [45]. 15, *τότε βάλλεται, τότ' ἐπ' ἀμβρόταν χέρσον, ἐραταὶ | ἴων φόβαι, ῥόδα τε κόμαισι μίγνυται, | ἀχεῖταί τ' ὀμφαὶ μελέων σὺν αὐλοῖς, | ἀχεῖται Σεμέλαν ἐλικάμπυκα χοροί.* Cf. Dr Thompson's note on Plato *Gorg.* p. 500 D, Prof. Paley on Eurip. *Ion*, 1146. The singular verb precedes the plural (or dual) noun which I believe rarely expresses living agents as in Aesch. *Pers.* 49, *στεῦται* (some MSS. *στεῦνται*) *πελάται.* For this use of *κεῖμαι*, cf. Pyth. VIII. 76.

72. 'The good hereditary government of the cities.' For the metaphor cf. Pyth. I. 86.

PYTHIA XI.

ON THE VICTORY OF THRASYDAEOS OF THEBES IN THE SHORT FOOT-RACE OF BOYS.

INTRODUCTION.

THIS victory was won and this ode in its honour composed B.C. 478, not two years after the battle of Plataea, and the downfall of the Mêdizing tyrants of Thebes, Attaginos and Temâgenidas (Thuk. III. 62, Herod. IX. 15, 86—88). The episode of Orestes is supposed to allude to some scandal and crime in Thrasydaeos' family which had recently been avenged. The indirect defence of Klytaemnêstra from the charge of infidelity has been explained by supposing a reference to some Theban dame in whom the victor and his father were interested. Possibly the family had lost their head and been driven into exile during the tyranny, while the widow stayed in Thebes and formed a new connection under circumstances which made her liable to suspicions of criminal complicity in her husband's death, after the due avenging of which the family wished to make the best of her conduct. But it seems strange that a cheerful occasion should be chosen for the revival and perpetuation of such very unsavoury memories. Don. says 'The only conclusion which can be drawn with any degree of safety is that some one of the victor's friends or relatives had been accused by calumnious citizens of adultery with some lady of rank (*v.* 25 and following), and that this had probably been made an excuse for putting him to death by the then tyrants of Thebes; but that his death had been avenged by the family of Thrasydaeus after the restoration of freedom (*v.* 35 : *χρονίῳ σὺν Ἄρει*).' I cannot think this satisfactory. Pindar's point seems to be the aspersion of a woman, not a man, while he does not represent Agamemnon as slain for his own adultery, but for his wife's. I hold that Pindar is merely illustrating by anticipation his dictum *μέμφομ' αἶσαν τυραννίδων* (*v.* 53). Priamos, Agamemnon, Aegisthos and Orestes form a compact group of signal examples of

most unenviable misery in connection with the highest rank. The suggestion that Klytaemnêstra was calumniated aptly induces some general reflection on the evil that most unceasingly besets the great, and is therefore in harmony with the general spirit of the ode. It is therefore wasted ingenuity to guess at special reasons for its insertion. The last twenty lines of the ode suggest that Thrasydaeos' family had been enjoying uninterrupted prosperity in a modest station, keeping aloof from political turmoil. There are not sufficient grounds for Böckh's inference that this ode was sung on the way to the temple of Apollo Ismênios, and that another was sung in the temple. The rhythm is Aeolian.

ANALYSIS.

vv.

1—8. The Theban Heroines are invoked to come to the temple of Apollo Ismênios,

9—12. To sing of Themis and Delphi as a compliment to Thebes and the Pythian games,

13—16. In which Thrasydaeos has won a third victory for his father's hearth in the land of Pylades, host of Orestes,

17—22. Whom Arsinoe saved from his mother when she slew Agamemnon and Kassandra.

22—25. Was she impelled by resentment at Iphigeneia's slaughter, or by infidelity?

25—27. This is an evil most harmful to young wives and sure to be talked about;

28—30. For the commonalty is calumnious.

31—37. Of the fate of Agamemnon and Kassandra, Aegisthos and Klytaemnêstra.

38—40. The poet declares that he has been borne out of the straight course.

41, 42. If his muse accepts fees the engagement should be fulfilled,

43, 44. As now the engagement to praise Thrasydaeos or his father.

45—50. Their praises.

50—53. Moderation and a middle condition are recommended.

54—58. A prize-winner who lives quietly baffles the envious, dies happily, and leaves his posterity the noblest heritage—a glorious name.

59—64. Such renown makes Iolâos and Kastor and Polydeukes the themes of song.

Στρ. α'.

Κάδμου κόραι, Σεμέλα μὲν Ὀλυμπιάδων ἀγνιᾶτις,
Ἰνώ τε Λευκοθέα ποντιᾶν ὁμοθάλαμε Νηρηΐδων, 5
ἴτε σὺν Ἡρακλέος ἀριστογόνῳ
ματρὶ πὰρ Μελίαν χρυσέων ἐς ἄδυτον τριπόδων
5 θησαυρόν, ὃν περίαλλ' ἐτίμασε Λοξίας,

Ἀντ. α'.

Ἰσμήνιον δ' ὀνύμαξεν, ἀλαθέα μαντείων θῶκον, 10
ὦ παῖδες Ἁρμονίας, ἔνθα καὶ νὺν ἐπίνομον ἡρωΐδων
στρατὸν ὁμαγυρέα καλεῖ συνίμεν,
ὄφρα Θέμιν ἱερὰν Πυθῶνά τε καὶ ὀρθοδίκαν 15
10 γᾶς ὀμφαλὸν κελαδήσετ' ἄκρᾳ σὺν ἑσπέρᾳ,

2. τε.] For τε after μὲν cf. Ol. IV. 15.

4. Μελίαν.] Pausanias (X. 10) tells us that this nymph bore Ismênios and Têneros to Apollo and that she shared her sons' temple.

6. μαντείων.] So MSS. The penultimate syllable is short. Böckh and Don. give μαντίων.

7. ἐπίνομον ἡρ. στρατόν.] This phrase is generally held to mean the company of other national heroines; but I think that the construction of ἡρωΐδων is like that of Νηρηΐδων *supra v.* 2, and that 'the host that inhabited the land of heroines' means the kômos. *Vv.* 9, 10 of course allude to an ode sung by Thebans, and it is best to suppose that the poet asks the heroines to join in the chorus; not to form a chorus themselves.

8. ὁμαγυρέα.] Mommsen reads the Epic -γερέα. Most good MSS. give ὁμηγυρέα, but four give ὁμηγερέα. It is an extension of the predicate. The subject to καλεῖ is Λοξίας.

10. κελαδήσετε.] For future tense referring to the time of recitation cf. Pyth. IX. 89. It is needless to assume with Dissen and Don. that a second ode is meant.

ἄκρᾳ σὺν ἑσπέρᾳ.] 'At the turn of eventide.' Authorities differ as to the exact meaning of this phrase. I follow Prof. Jebb. Don. gives 'at the beginning of,' Dissen 'late in the evening.' Prof. Jebb on Soph. *Aj.* 285 says "ἄκρας νυκτός—'At dead of night.' In reference to time, ἄκρος appears to have been used with two different notions; (1) '*mid*'—when the season is spoken of as being at its *acme:* e.g. Theocr. XI. 36, τυρὸς δ' οὐ λείπει μ' οὔτ' ἐν θέρει, οὔτ' ἐν ὀπώρᾳ, | οὐ χειμῶνος ἄκρω: and so probably Pind. Pyth. XI. 16, ἄκρᾳ σὺν ἑσπέρᾳ, 'at fall of eventide:' (2) '*incipient*' or '*waning*,'—i.e. on the edge, the threshold (of night, &c.),—or at its uttermost verge: e.g. Arist. *H. A.* IX. 23. 1, οὐ πᾶσαν νύκτα, ἀλλὰ τὴν ἀκρέσπερον καὶ περὶ ὄρθρον, at the *close* of evening and the dawn of day: Theophrastus (circ. 320 B.C.) *De Sign. Plur.* ἀκρόνυχοι ἀνατολαί, ὅταν ἅμα δυομένῳ ἀνατέλλῃ, the rising (of the star) at *nightfall*, soon after sunset: Hippocrates (circ. 430 B.C.) *Aphor.* p. 723, τοῦ μὲν ἦρος καὶ ἄκρου τοῦ θέρους, *aestate nova;* Bekker *Anecd.* p. 372, ἀκρόνυξ. οἷον ἀρχὴ τῆς νυκτός."

Ἐπ. α΄.

ἑπταπύλοισι Θήβαις
χάριν ἀγῶνί τε Κίρρας, 20
ἐν τῷ Θρασυδαῖος ἔμνασεν, ἑστίαν
τρίτον ἐπὶ στέφανον πατρῴαν βαλών,
15 ἐν ἀφνεαῖς ἀρούραισι Πυλάδα
νικᾶν ξένου Λάκωνος Ὀρέστα.

Στρ. β΄.

τὸν δὴ φονευομένου πατρὸς Ἀρσινόα Κλυταιμνήστρας 25
χειρῶν ὕπο κρατερᾶν κἀκ δόλου τροφὸς ἄνελε δυσπενθέος,
ὁπότε Δαρδανίδα κόραν Πριάμου
20 Κασσάνδραν πολιῷ χαλκῷ σὺν Ἀγαμεμνονίᾳ 30
ψυχᾷ πόρευσ' Ἀχέροντος ἀκτὰν παρ' εὔσκιον

Ἀντ. β΄.

νηλὴς γυνά. πότερόν νιν ἄρ' Ἰφιγένει' ἐπ' Εὐρίπῳ 35
σφαχθεῖσα τῆλε πάτρας ἔκνισεν βαρυπάλαμον ὄρσαι χόλον;
ἢ ἑτέρῳ λέχεϊ δαμαζομέναν

13. ἔμνασεν.] Generally rendered 'made memorable.' I prefer 'called to remembrance.' I take it that Thrasydaeos' father had won two out of the three Pythian wreaths, cf. *v.* 43.

14. ἐπί.] Join to βαλών. I think that perhaps the readings ἑστίαν... πατρῴαν are a mixture of a lost correction, ἑστιᾶν...πατρῳᾶν, which Mommsen adopts, and the right readings ἑστίᾳ...πατρῴᾳ the remote object to ἐπιβαλών, as there is no support either for an accusative with ἔμνασεν or for a second acc. with ἐπιβαλών. The best way of rendering the text would be Mommsen's—'reminded folk that it was a third wreath he had placed on the paternal hearth' but for the unsupported *accusativus termini*. I propose a slight modification, taking ἑστίαν as an accusative of reference,—'reminded folk with regard to his father's hearth that it was a third wreath he had placed on it'—i.e. reminded folk, by his victory, of his father's two previous successes. It is difficult to assent to the suggestion that the φυλλοβολία is alluded to in connection with ἑστία. We might expect the future participle, as at the time of the ἀγὼν he would not have been home, but the inevitable ceremony might easily be spoken of as performed, as soon as the victory was won.

15. In Phôkis.

18. ὕπο.] 'From under,' cf. Ol. VI. 43.

22, 23. For construction, cf. Pyth. IV. 151, VI. 32, 'Did the slaughter of Iphigeneia, &c.'

24, 25. Generally taken to mean 'or did nightly amours lead her

25 ἔννυχοι πάραγον κοῖται; τὸ δὲ νέαις ἀλόχοις 40
ἔχθιστον ἀμπλάκιον καλύψαι τ' ἀμάχανον

Ἐπ. β'.

ἀλλοτρίαισι γλώσσαις·
κακολόγοι δὲ πολῖται.
ἴσχει τε γὰρ ὄλβος οὐ μείονα φθόνον· 45
30 ὁ δὲ χαμηλὰ πνέων ἄφαντον βρέμει.
θάνεν μὲν αὐτὸς ἥρως Ἀτρεΐδας
ἵκων χρόνῳ κλυταῖς ἐν Ἀμύκλαις,

Στρ. γ'.

μάντιν τ' ὄλεσσε κόραν, ἐπεὶ ἀμφ' Ἑλένᾳ πυρω-
θέντων 50
Τρώων ἔλυσε δόμους ἀβρότατος. ὁ δ' ἄρα γέροντα ξένον
35 Στρόφιον ἐξίκετο, νέα κεφαλά,

astray seduced by the bed of another,' Prof. Paley; but may not *v.* 24 mean 'humiliated by another connection on Agamemnon's part'? The poet suggests that her infidelity was provoked by her husband's. This interpretation gets rid of the awkwardness of λέχεϊ and κοῖται referring to the same bed, and harmonizes with the prominence given above to Kassandra's slaughter.

25. Cf. Pyth. II. 35. Hermann reads ἐννύχια π. κοιμήμαθ' ὁ νέαις. He alters to correspond exactly to *v.* 9 four verses out of eight; i. e. *v.* 4 παρὰ for πὰρ, *v.* 20 οἰκρότατα for Κασσάνδραν, *v.* 36 Δελφὸν ὑπὸ for Παρναροῦ, besides this one. Mommsen reads with the best MSS. τὸ δὴ though elsewhere two short syllables stand in place of δή, with which νέαις must scan as a monosyllable. However δὲ introducing a parenthesis is better than δή. Render τὸ δὲ 'now this.'

26. καλύψαι.] Cf. Ol. VII. 25.

29. Cf. Pyth. VII. 19.

30—34. 'For he that breathes the air of low life grumbles in secret. The hero Atreus on his arrival after a long time was himself slain in renowned Amyklae and brought to destruction the maiden prophetess, when he had consumed the dainty dwellings of the Trojans, visited with fire for Helene's sake.'

30. For sentiment, cf. Pyth. I. 84. For δὲ after τε, cf. Pyth. IV. 80. Elsewhere in Pindar πνέω means 'I form aspirations,' Ol. II. 93, Nem. III. 41, but not simply 'I think,' as Cookesley says.

32. ἐν Ἀμύκλαις.] The ordinary tradition places the scene of the murder at Argos or Mykênae; but Pausanias mentions tombs of Agamemnon and Kassandra at Amyklae. The position is justified by the words applying to ὄλεσσε as well as to θάνεν with which ἵκων is brought into close connection by their beginning consecutive verses, cf. Ol. VII. 15.

34. ἀβρότατος.] Cf. Pyth. IV. 234.

Παρνασοῦ πόδα ναίοντ'· ἀλλὰ χρονίῳ σὺν Ἄρει 55
πέφνεν τε ματέρα θῆκέ τ' Αἴγισθον ἐν φοναῖς.

Ἀντ. γ'.

ἦ ῥ', ὦ φίλοι, κατ' ἀμευσίπορον τρίοδον ἐδινάθην,
ὀρθὰν κέλευθον ἰὼν τοπρίν· ἤ μέ τις ἄνεμος ἔξω πλόου 60
ἔβαλεν, ὡς ὅτ' ἄκατον εἰναλίαν;
Μοῖσα, τὸ δὲ τεόν, εἰ μισθῷ γε συνέθεν παρέχειν
φωνὰν ὑπάργυρον, ἄλλοτ' ἄλλᾳ ταρασσέμεν 65

Ἐπ. γ'.

ἢ πατρὶ Πυθονίκῳ
τό γε νὺν ἢ Θρασυδαίῳ,
τῶν εὐφροσύνα τε καὶ δόξ' ἐπιφλέγει.

36. 'But with Ares' help at last he slew his mother and laid Aegisthos' body in its gore. Verily my friends I had been whirled along at the meeting of three roads which causes change of route; though before I was going on the straight path. Or did some wind cast me out of my course, as when (it casteth) a barque upon the sea? My muse, 'tis thine, at least if thou didst bargain to let out thy voice for silver fee, to stir it divers ways at different times—now at any rate either for Thrasydaeos or his father a winner at Pytho. For their hospitality and fame do shine with added lustre.'

38. *ἀμευσίπορον τρίοδον.*] So MSS. For the metre's sake Hermann reads the plur.; but cf. Pyth. III. 6 for lengthening of *-ον* before a vowel. The Schol. explains *ἀμευσίπορον, ἧν ἀμειβόμεθα καὶ ἀνύομεν*; Dissen *vias mutans, s. ubi viae se secant et mutantur.* It is rather *uiam mutans* where the road branches into two, so that if the wrong road be chosen the *πόρος* is changed. Prof. Paley takes the metaphor to be from a labyrinth, but neither *τρίοδον* nor *ἐδινάθην* is appropriate to this idea. The being 'in a whirl' while passing the *triuium* would suffice to set the poet on the wrong route.

39. *ὀρθάν.*] 'Correct,' 'direct,' not physically 'straight' in this place.

41. *τὸ δὲ τεόν.*] MSS. *τὸ δ' ἐτεόν.*
εἰ μισθῷ γε.] The *γε* is Schmid's. Hermann reads *εἰ μ. παρέχεμεν συνέθεν*, Böckh *εἰ μ. συνετέθεν παρέχειν.* The Scholl. support the aorist. I propose *μισθοῖο συνέθεν παρέχειν*, 'if thou didst engage for a fee to render thy voice subject to silver,' i. e. 'to confine yourself to the subject set before you by your employer.' In old uncials *μισθῷ* was written ΜΙΣΘΟΙ; so I only add *ο*. The gen. seems to be better Greek than the dat. By *ἄλλοτ' ἄλλᾳ ταρ.* is meant to accommodate the voice to the requirements of different occasions. After giving the particular obligation in the protasis he states the general duty before the particular duty in the apodosis. Cf. Nem. IV. 79—84.

45. *εὐφροσύνα τε καὶ δόξ'.*] An

τὰ μὲν ἐν ἅρμασι καλλίνικοι πάλαι 70
Ὀλυμπίᾳ τ' ἀγώνων πολυφάτων
ἔσχον θοὰν ἀκτῖνα σὺν ἵπποις,

Στρ. δ'.

Πυθοῖ τε γυμνὸν ἐπὶ στάδιον καταβάντες ἤλεγξαν
50 Ἑλλανίδα στρατιὰν ὠκύτατι. θεόθεν ἐραίμαν καλῶν, 75
δυνατὰ μαιόμενος ἐν ἁλικίᾳ.
τῶν γὰρ ἀνὰ πόλιν εὑρίσκων τὰ μέσα μάσσονι σὺν
ὄλβῳ τεθαλότα, μέμφομ' αἶσαν τυραννίδων· 80

Ἀντ. δ'.

ξυναῖσι δ' ἀμφ' ἀρεταῖς τέταμαι· φθονεροὶ δ' ἀμύνονται
55 τᾶν εἴ τις ἄκρον ἑλὼν ἁσυχᾷ τε νεμόμενος αἰνὰν
ὕβριν 85

analysis of ἀγλαΐα, hospitable festive celebration of a victory.

ἐπιφλέγει.] Note the force of the preposition. For the metaphor cf. Isth. III. 60, 61, VI. 23, Ol. IX. 24, where it is transitive. So φλέγει is used both transitively and intransitively, cf. Pyth. v. 42.

46. 'These indeed as glorious victors with chariots long ago at Olympia they won, glory (to wit) for speed with horses in the much-celebrated games, and at Pytho having entered the course with naked runners they put to shame in swiftness the Hellênic concourse.'

τὰ μέν.] Cf. Pyth. IV. 154.

47. Ὀλυμπίᾳ.] So MSS. but with τ' added. However the hiatus is quite admissible. The change to Ὀλυμπίαν is bad.

48. ἀκτῖνα.] Cf. ἐργμάτων ἀκτὶς καλῶν ἄσβεστος ἀεί, Isth. III. 60. So αἴγλα ποδῶν, Ol. XIII. 36.

49. καταβάντες.] *Stadia* were always on comparatively low ground.

50. θεόθεν, κ.τ.λ.] 'May the gods grant me desire of noble aims, seeking after what is within my capacities among my compeers. For of orders in the state I find that the middle flourish with the more lasting prosperity, and I condemn the lot of tyrants. But I have exerted myself for merits in which all have interest. Now the envious are baffled if any one should have won a foremost place in these, and enjoying it in quiet should have avoided fell arrogance and should have at the last found dark death the fairer for his having left to his most dear family the glory of a good name superior to all possessions.'

51. ἐν ἁλικίᾳ.] Dissen explains *dum vires florent;* the Schol. ἐν τῇ παρούσῃ μοι ἀεὶ ἡλικίᾳ, τουτέστιν ἑκάστοτε.

52, 53. Cf. Phokylides Frag. 12, πολλὰ μέσοισιν ἄριστα· μέσος θέλω ἐν πόλει εἶναι, Theognis 335, πάντων μέσ' ἄριστα. Others explain the words of a moderate form of constitution comparing Aesch. *Eum.* 503 (P.), Eurip. *Suppl.* 244.

54. ξυναῖσι.] Cf. Pyth. IX. 93.

54, 55. MSS. give: ἀμύνοντ' ἀτᾳ εἴ τις.

Hermann:

1. ἀμεύονται, | εἰ γάρ τις,

ἀπέφυγεν· μέλανα δ' ἀν' ἐσχατιὰν
καλλίονα θάνατον ἔσχεν γλυκυτάτᾳ γενεᾷ
εὐώνυμον κτεάνων κρατίσταν χάριν πορών· 90

Ἐπ. δ'.

ἅ τε τὸν Ἰφικλείδαν
60 διαφέρει Ἰόλαον
ὑμνητὸν ἐόντα, καὶ Κάστορος βίαν,
σέ τε, ἄναξ Πολύδευκες, υἱοὶ θεῶν,
τὸ μὲν παρ' ἆμαρ ἕδραισι Θεράπνας, 95
τὸ δ' οἰκέοντας ἔνδον Ὀλύμπου.

2. ἀμεύονται, | τᾶν εἴ τις,
3. ἀμύνονται, | ἆται, εἴ τις.

Mommsen :

ἀμύνονται | ἄτᾳ, εἴ τις.

Tafel : ἀμύνονται, | τᾶν εἴ τις,

which I prefer, as most like to degenerate into the MS. reading. The loss of ι and confusion of ν and ι are frequent. In uncials ἄτᾳ was ATAI. The aorists seem to be almost equivalent to *futura exacta;* but I regard the apodosis as specially applying to Thrasydaeos and his father, the protasis as general, so I do not propose ἀμύνοντ' ἄν, 'would be being baffled.' For τᾶν (ἀρετᾶν) ἄκρον, cf. πρὸς ἄκρον ἀρετᾶς ἦλθον, Nem. VI. 24. Here however ἄκρον seems to mean 'first prize,' cf. τέλος ἄκρον, Pyth. IX. 118.

56, 57. MSS. give μέλανος δ'. Thiersch proposed σχήσει for ἔσχεν of two old MSS. and Triclinian (the rest ἐν). But the -ον can scan as a long syllable before a vowel. Hermann reads μέλανος ἀν' ἐ. | κ. θανάτου ταύταν γλ.; Mommsen the same except θάνατον τοῦτον. The reading ἔσχεν is thought to be due to ἐσχ-ατιὰν above. Those who object to ἔσχεν had better leave a blank. Fortunately the general sense of the passage is clear in spite of the uncertainty as to the text. For sentiment cf. Pyth. IV. 187.

58. κτεάνων κρατίσταν.] For this use of the superlative, cf. Pyth. II. 59.

59. 'The which carries abroad as a theme of song Iolâos son of Iphiklos, and mighty Kastor and thee, king Polydeukes, ye sons of Deities, for that ye dwell on alternate days in sepulchres at Therapne and again in the halls of Olympos.'

62. For τε after καὶ cf. Ol. III. 8, Pyth. I. 42. This instance affords the best support to my view; in fact demonstrates its correctness.

63. παρ' ἆμαρ.] Lit. 'during a day,' 'for a day.' Taking it with τὸ μὲν...τὸ δὲ we get 'every other day.' The use in Soph. *Aj.* 475 is different, see Prof. Jebb's note. For the subject, cf. Nem. X. 55, μεταμειβόμενοι δ' ἐναλλὰξ ἀμέραν τὰν μὲν παρὰ πατρὶ φίλῳ—Διὶ νέμονται, τὰν δ' ὑπὸ κεύθεσι γαίας ἐν γυάλοις Θεράπνας. This is mentioned as suggesting their most distinguishing characteristic, their brotherly love. The introduction of the twins is not surprising after the previous notice of their sister Klytaemnêstra.

PYTHIA XII.

ON THE VICTORY OF MIDAS OF AKRAGAS WITH THE FLUTE.

INTRODUCTION.

MIDAS of Agrigentum won the prize for flute-playing twice at the Pythian games, B.C. 494, 400, and also at the Panathênaea. But from *vv.* 30—32, and the absence of any reference to a former success, it may be gathered that this ode celebrates the first Pythian victory. Böckh, however, thinks that it may be referred with equal probability to the second. The musical contests at the Pythian games were of great importance. The contest in which Midas won was with the instrument alone, *ψιλὴ αὔλησις*, or, *ἄχορον αὔλημα*. The competition in the *αὐλῳδία*, or song to the flute, was put down in the second Pythiad. The Scholiast tells us that during his performance the mouthpiece of Midas' flute[1] got broken off, but that he managed to play on, and so surprised the audience that he was declared the winner. This ode was sung at Agrigentum on the victor's return. Midas appears from the last words of the ode to have had some ambition still unsatisfied.

The rhythm is Dorian.

vv. ANALYSIS.

1—6. Invocation to Akragas and the synonymous tutelary goddess to welcome Midas after his victory in the art

6—11. Which Athêne invented from imitating the wail of the Gorgons uttered when Perseus slew Medusa.

12—18. Other achievements of Perseus,

18—22. After bringing him safely through which the goddess, in imitation of Euryale's wail, invented flute music,

22—27. And disclosed it to men as 'the many-headed tune' issuing from reed of Lake Kêphissis.

[1] The *αὐλὸς* generally consisted of two connected tubes and a mouthpiece in which were tongues which vibrated, so that it was partly a reed instrument like our clarinet. The method of blowing and the sound of an *αὐλὸς* with its mouthpiece removed would be those of a syrinx, only instead of having many tubes the length of the vibrating air-columns would be altered by the keys.

28—32. All human bliss involves toil, but a god can end it at once, and give one success unexpectedly, but withhold another.

Στρ. α'.

Αἰτέω σε, φιλάγλαε, καλλίστα βροτεᾶν πολίων,
Φερσεφόνας ἕδος, ἅτ' ὄχθαις ἔπι μηλοβότου
ναίεις Ἀκράγαντος εὔδματον κολώναν, ὦ ἄνα, 5
ἵλαος ἀθανάτων ἀνδρῶν τε σὺν εὐμενίᾳ
5 δέξαι στεφάνωμα τόδ' ἐκ Πυθῶνος εὐδόξῳ Μίδᾳ, 10
αὐτόν τέ νιν Ἑλλάδα νικάσαντα τέχνᾳ, τάν ποτε
Παλλὰς ἐφεῦρε θρασειᾶν Γοργόνων
οὔλιον θρῆνον διαπλέξαισ' Ἀθάνα·

Στρ. β'.

τὸν παρθενίοις ὑπό τ' ἀπλάτοις ὀφίων κεφαλαῖς 15
10 ἄϊε λειβόμενον δυσπενθέϊ σὺν καμάτῳ,
Περσεὺς ὁπότε τρίτον ἄνυσσεν κασιγνητᾶν μέρος, 20
εἰναλίᾳ Σερίφῳ λαοῖσί τε μοῖραν ἄγων.
ἦτοι τό τε θεσπέσιον Φόρκοι' ἀμαύρωσεν γένος,
λυγρόν τ' ἔρανον Πολυδέκτᾳ θῆκε ματρός τ' ἔμπεδον 25
15 δουλοσύναν τό τ' ἀναγκαῖον λέχος,
εὐπαράου κρᾶτα συλάσαις Μεδοίσας

Στρ. γ'.

υἱὸς Δανάας· τὸν ἀπὸ χρυσοῦ φαμὲν αὐτορύτου 30
ἔμμεναι. ἀλλ' ἐπεὶ ἐκ τούτων φίλον ἄνδρα πόνων
ἐρρύσατο, παρθένος αὐλῶν τεῦχε πάμφωνον μέλος,

2. ἅτ'.] This is the tutelary heroine or nymph Akragas, cf. Pyth. VI. 6.

5. δέξαι.] For this verb with the dat. cf. Pyth. IV. 23.

8. διαπλέξαισ'.] 'When imitating the variations of the dismal wail'—or does οὔλιον mean here 'varied' 'shifting' akin to *varius* (cf. οὔλε ὄνειρε) distinct from οὔλιος, 'deadly'?

10. λειβόμενον.] For metaphor, cf. Pyth. IV. 137.

11. τρίτον μέρος.] Cf. Pyth. IV. 64.

12. 'Bringing doom both to seagirt Seriphos and its folk.'

14. 'And made grievous to Polydektes the assembly of gift-bringers and his (Perseus') mother's close slavery and enforced union.'

17. For late position of the subject, cf. Ol. XI. 25.

19. πάμφωνον.] Pindaric epithet of the music of flutes (clarionets, Prof. Paley). Cf. Pyth. III. 17.

20 ὄφρα τὸν Εὐρυάλας ἐκ καρπαλιμᾶν γενύων · 35
χριμφθέντα σὺν ἔντεσι μιμήσαιτ' ἐρικλάγκταν γόον.
εὗρεν θεός· ἀλλά νιν εὑροῖσ' ἀνδράσι θνατοῖς ἔχειν, 40
ὠνόμασεν κεφαλᾶν πολλᾶν νόμον,
εὐκλεᾶ λαοσσόων μναστῆρ' ἀγώνων,

Στρ. δ'.

25 λεπτοῦ διανισόμενον χαλκοῦ θάμα καὶ δονάκων,
τοὶ παρὰ καλλιχόρῳ ναίοισι πόλει Χαρίτων 45
Καφισίδος ἐν τεμένει, πιστοὶ χορευτᾶν μάρτυρες.
εἰ δέ τις ὄλβος ἐν ἀνθρώποισιν, ἄνευ καμάτου 50
οὐ φαίνεται· ἐκ δὲ τελευτάσει νιν ἤτοι σάμερον
30 δαίμων· τό γε μόρσιμον οὐ παρφυκτόν, ἀλλ' ἔσται χρόνος
οὗτος, ὃ καί τιν' ἀελπτίᾳ βαλὼν
ἔμπαλιν γνώμας τὸ μὲν δώσει, τὸ δ' οὔπω.

20. 'In order that she might imitate with their stops the exceeding shrill groan as it burst from the ravening jaws of Euryale.' Stheno is omitted as the mention of one is enough, but is a variation after Γοργόνων, *v.* 7.

23. 'She named it the many-headed tune, the glorious reminder of folk-stirring contests.' Don. says 'On this νόμος πολυκέφαλος, see Plutarch. *de musica*, c. 7: λέγεται γὰρ τὸν προειρημένον Ὄλυμπον αὐλητὴν ὄντα τῶν ἐκ Φρυγίας ποιῆσαι νόμον αὐλητικὸν εἰς Ἀπόλλωνα, τὸν καλούμενον Πολυκέφαλον.—ἄλλοι δὲ Κράτητος εἶναι τὸν Πολυκέφαλον νόμον, γενομένου μαθητοῦ Ὀλύμπου· ὁ δὲ Πρατίνας Ὀλύμπου φησὶν εἶναι τὸν νόμον τοῦτον.' This was probably the tune which Midas had played in the competition.

25. λεπτοῦ χαλκοῦ.] The thin metal mouthpiece.

26. πόλει Χαρίτων.] Orchomenos.

27. 'In their precinct by Lake Kōpais.' See Ol. XIV. Introd.

μάρτυρες.] Cf. Pyth. I. 2.

28. For sentiment cf. Pyth. V. 44, Ol. X. [XI.] 4, XI. [X.] 22.

29. 'But a god would bring it (κάματον) to an end, aye, to-day.' For these rare gnômic futures, cf. Ol. VII. 3.

30. ἀλλά, κ.τ.λ.] 'But such a time will come as indeed shall cast one into a state of surprise and shall contrary to his expectation give him one thing, but another shall not give yet.'

31. οὗτος.] Cf. Ol. IV. 24.

ἀελπτίᾳ.] For the *dativus termini*, cf. Soph. *Trach.* 936, αἰτίᾳ βάλοι κακῇ, Ol. VI. 58.

32. ἔμπαλιν γνώμας.] Cf. Ol. XII. 11. Midas would seem to have failed to win some coveted distinction as yet.

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